

## ABSTRACT

Title of Document: BUTCH MORRIS AND THE ART OF CONDUCTION®

Thomas Stanley, Ph.D., 2009

Directed By: Lawrence Witzleben, PhD  
Director Ethnomusicology Division

Lawrence D. "Butch" Morris is a 62-year-old composer and bandleader who was part of a cadre of North American jazz innovators whose work began coming to public attention in the mid-1970s. Since 1985 he has developed, refined, and implemented a method for creating unique ensemble music using a patented vocabulary of conducting gestures. This novel strategy and the music it produces present an array of theoretical questions. Some of these have been simplified as questions of classificatory nomenclature: Is Conduction improvisation, interpretation, composition, or none of the above? How does Conduction as a system compare to other methods of structuring musical performance in real time? Other critical and social questions are addressed whose answers hinge upon the values and functions that sustain Conduction in the real world of monetized and competitive musicianship. Through interviews with Morris and members of his ensembles as well as observations conducted at numerous Conduction rehearsals and performances, my study documents Morris' art form as a new instrumentality that offers new ways of making and thinking about music. In the course of this

study, a variety of materials and sources are used to describe how Conduction® was developed, what its historical precedents are, and how it operates in real performance situations. The explanatory implications of framing Conduction practice as a novel musical instrument are also examined. This new instrument has garnered a community of users with differential investments in and expectations for Morris' vehicle and how these investments and expectations have defined Conduction's place in the domain of musical performance and education. Supported by self-reporting and analysis, Morris' method is shown to arise from a pro-ensemble orientation that seeks to breathe new life into both the jazz big band and the classical orchestra by awakening and redistributing those core capacities most essential to the production of musical sound.

BUTCH MORRIS AND THE ART OF CONDUCTION®

By

Thomas T. Stanley

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the  
degree of Ph.D.  
2009

Advisory Committee:  
Professor J. Lawrence Witzleben, Chair  
Professor Eliot Bates  
Professor Richard G. King  
Professor Michael P. Morreau  
Professor Boden Sandstrom  
Professor John Szwed

© Copyright by  
Thomas T. Stanley  
2009

## Preface: Butch Morris and the Art of Conduction

Lawrence D. “Butch” Morris is a 62-year-old composer, cornetist, and bandleader who was part of a cadre of gifted young west coast jazz artists whose work began coming to public attention in the mid-70s. Since 1985 he has spent his professional life developing, refining, and implementing a method for creating unique ensemble music using a patented vocabulary of conducting gestures. “Conduction®<sup>1</sup> (conducted improvisation/interpretation) is a vocabulary of ideographic signs and gestures activated to modify or construct a real-time musical arrangement or composition,” writes Morris in the notes accompanying *Testament*, a 10-CD box set (released in 1995) documenting his first fifty Conductions. He adds: “Each sign and gesture transmits generative information for interpretation by the individual and the collective, to provide instantaneous possibilities for altering or initiating harmony, melody, rhythm, articulation, phrasing, or form” (Morris 1995: 1).

Conduction is accomplished by instructing an ensemble in a predetermined vocabulary of bodily gestures (performed with the arms and hands, usually with a baton)<sup>2</sup>; rehearsing the ensemble under the specific requirements of that vocabulary; and then performing a work (almost always before a live audience). While prescriptive in nature, many of these gestures are open enough to invite a range of permissible responses or interpretations.

---

<sup>1</sup> Per Mr. Morris’ request, in the final draft, the “registered” symbol will be used in conjunction with the first instance of Conduction occurring on each page.

<sup>2</sup> As shall be explained in Chapter 4, Morris differentiates between signs and gestures as two different classes of symbols within his system. When speaking generally of the kind of bodily cues that the conductor directs at the ensemble, we will use the word *gesture*, understanding that this term subsumes both the concept of *sign* and *gesture* as used more specifically by Morris.

His method can be used to summon structured sound from silence as well as to provide dynamic, real-time arrangements of written material (although it is important to note that Morris reserves the term *Induction* for the latter application).

For nearly a quarter of a century, Morris has applied his gestural vocabulary to thousands of instrumentalists and vocalists dispersed around the globe and recruited from a vast array of traditions. His methodology appears to structure improvisation by providing a new locus and logos for interpretation. His moving body becomes a bridge reducing any remaining distance between interpretation and improvisation and somehow seems to bring all involved in this realignment (listeners, performers, and conductor) closer to music even as the product of this process produces music that seems to evade enclosure by available stylistic envelopes.

This study will document Conduction® as a way of making music, as a way of thinking about music, and as a way of thinking music. In the course of the study I will use a variety of materials to describe how Conduction was developed, what its historical precedents are, and how it operates in real performance situations. I will also look at the explanatory implications of framing Conduction practice as a novel musical instrument. I will attempt to address the question of how the use of this new instrument has produced a community of users with differential investments in and expectations of Morris' vehicle and how these investments and expectations have defined Conduction's place in the domain of music.

## Foreword: Apocalypse Pow!

"Nomad thought" does not immure itself in the edifice of an ordered interiority; it moves freely in an element of exteriority. It does not repose on identity; it rides difference. It does not respect the artificial division between the three domains of representation, subject, concept, and being; it replaces restrictive analogy with a conductivity that knows no bounds. The concepts it creates do not merely reflect the eternal form of a legislating subject, but are defined by a communicable force in relation to which their subject, to the extent that they can be said to have one, is only secondary. They do not reflect upon the world but are immersed in a changing state of things. (Brian Massumi, 1988, from the "Translator's Foreword" to *A Thousand Plateaus: Capitalism and Schizophrenia*)

The twentieth century is over. Of course centuries are technicalities, arbitrary lines drawn in the sands of time, but we have entrained our sense of epochal progress to a large extent with these hundred year bites out of eternity. But the twentieth century is over, thankfully, and permanently. The last century was characterized by the technical and social phenomena born within it. The so-called American century saw the birth of world war, nuclear weapons, and consumer culture. The cell phone, the internet and television are all technologies of the previous century, the retiring epoch. Of course, these slabs of temporal awareness tend to bleed into each other and for most of the first decade of this new millennium, we have all been suffering under the residue of its predecessor. We have, for example, endured a twentieth century war fought along twelfth-century ideological lines. But in November of 2008, the American body politic did something nearly unthinkable; they elected an African American president. And not just any black president, but an African president with a Muslim name, possessed of a most unusual personal story and seemingly fated meteoric rise to the highest office in the land. While my stubborn realism (some would read cynicism) prevents me from seeing the new U.S. President as the

agent of great *and* progressive change, I cannot help but view him as the conspicuous and indisputable *emblem* of such change – a giant permission slip for an extended field trip onto the next broad plain of human history. Philip Bohlman reminds us of the uncanny tendency of musical ontology to undergo radical reconfigurations in synchrony with these epochal shifts.

To sketch the broad outlines of an ethnomusicological historiography that accounts for the historical dimensions of world music I focus on the specific and special moments at which music undergoes an ontological shift, when music possesses substantially different meanings and functions. Ontological shifts of that order occur particularly at the ends of centuries, when global encounters empower music to enhance a language of strangeness or exoticism... What becomes particularly interesting for the history of ethnomusicology are the ways in which the moments that expose exotic and world musics have distinctively global dimensions. On one hand, the ways in which music marks these historical moments raises new metaphysical questions about music as a language in and for globalization... On the other hand, the current complicity of world music in the spread of globalization particularly resonates with historical and eschatological changes that have accompanied the ways in which the turn of our own century and millennium prefigures the end of history. (Bohlman 2002:2)

I like eschatology. Ever since I heard jazz prophet Sun Ra declare that “it’s after the end of the world,” I’ve been operating under the assumption that world-ending scenarios might just be one more blues for black folk to adapt to. The end of history or the end of the world, some type of ontological collapse, is written into the mythologies of so many cultures including the Judeo-Christian archetypes that are still quite resonant in our ostensibly secular society. We are slow, of course, to grasp the metaphorical inflections of these tropes and their source texts. And unfortunately, where last days prognostications are taken most seriously, they are also taken most literally. In those dim and narrow quarters, the end of the world is painted in the gloomiest colors of catastrophe and suffering. I am an optimist. I am also a believer (along with Derrida, Foucault, and Sun Ra) that *the world* we inhabit is as much a creation of our

discursive manipulations over time and through language as it is the result of natural laws. It is that too, but our trajectory into future space has seen the manner in which we inhabit a virtual symbolic world eclipse in salience, importance, and immediacy our habitation in what used to be called *the real world*. (This now, of course, is just a very bad television show.) Take the movie *Armageddon*, where Bruce Willis' character sacrifices himself to save the planet from a massive ferrous asteroid on a collision course with earth. Can we call that *hardware apocalypse*? Everything melts, burns, or blows up, and humanity along with it. I don't like that. That seems very wasteful to me. But can we talk in the twenty-first century about something like a *software apocalypse*? What I'm suggesting in the purely speculative space where all ideas can be entertained is a modification of or an accretion to language and/or how it is used that is so massive in its ontological consequences that we, in effect, experience the end of the world created under the old semantic order. Call it a *velvet apocalypse* if that makes it more palatable. Sun Ra called it our *alter destiny*, or at least that's what I think he was referring to when he implored us to take a quantum leap beyond our existence as mere human beings (Szwed 1997: 315). For certainly, if we are in the world and the world evaporates, our present ontology expires along with it. This change in language could be incubating now. Perhaps the pressure cooker of interlocking and overlapping symbolic systems and the rapidly accelerating mobility of our species – both on the ground and in the electronic ether – that define our becoming world are ideal conditions for the ripening of some fundamentally new modification of the behavioral capacity most defining of *homo sapiens sapiens* – our use of language. Because we are on the myopic side of this threshold, we can neither anticipate nor muscle into

place the kind of communicative change that I am suggesting. We can speculate about the kind of thing this change might be. It might be a relatively discrete structural enhancement of the rudimentary tools of language, a new verb tense that allows us to circumvent the myriad discomforts of temporal existence, or maybe a new pronoun that facilitates the emergence of a more harmonious social order. Rastafarians, for example, want us to understand that in replacing the tyranny of *you and me* with the unity of *I-and-I*, they are linguistically sweeping away duality and laying the foundations for one universal love (Campbell, 1985). Not a bad thing, really. Maybe, it's something as simple as that.

What I do know is that if music as a communicative system is anything like a language (and to be clear, music is in many important ways unlike language), then Butch Morris has blown that language up. Morris' system simultaneously avails itself of the centrality of improvisation – a defining characteristic of jazz – and the authority of the conductor – a defining characteristic of Western art music. He has disturbed the 500-year history of Western art music and the 100-year history of African-American jazz by literally throwing his body in the path of their historical development, instigating at the very least a detour, a digression, at the very most the same kind of deep reconfiguration of these two well-established discursive systems that I am suggesting will ultimately be required in our highest order symbolic behavior if we are to engage the challenges of this (and not the prior) century. My attraction to his work is as simple as that. It is an incredibly timely model of possibility. If his music at its best implies sensibilities and values that exceed the grasp of current cultural forms, then that's even more reason for taking time

at the midpoint of my first century on the planet and the starting point of a new era to document Butch Morris and the art of Conduction®.

## Acknowledgements

I am exceedingly thankful to all the people and forces that made this effort possible. Chief among these is a succession of academic advisors beginning with Jozef Pacholczyk, Carolina Robertson, Jonathan Dueck, and finally Larry Witzleben. I also want to thank Rob Provine whose assistance at times was probably more valuable than he could have imagined, and Boden Sandstrom whose friendship and support has proven a most consistent bulwark against the isolation of graduate school. Each has reinforced my ability to take on this complex and difficult task. My mother, who has been a tireless supporter and occasional proofreader through this extended ordeal, was also able to lend material support at several critical junctures, and for this loving support, I am eternally thankful. My wife Paula, who bore the day-to-day brunt of living with a chronic dissertator, is also to be profusely thanked, along with a small cadre of beloved family, friends, and allies who also did without my presence and energy for much of the duration of this project. Lastly, I must thank Mr. Lawrence D. “Butch” Morris who graciously opened up his home, his life, and his mind to me and provided a powerful living demonstration of just how much can be accomplished by a single artist with a clear mission.

# Table of Contents

Preface: Butch Morris and the Art of Conduction .....	ii
Foreword: Apocalypse Pow!.....	iv
Acknowledgements .....	ix
Table of Contents .....	x
List of Tables.....	xi
List of Figures .....	xii
Chapter 1: Meta-Instruments and the Mining of Musicality .....	1
Chapter 2: A Review of Relevant Literature, Methods, and Analytic Sources .....	22
2.1 Butch Morris and the Press .....	22
2.2 Jazz Journalism and Criticism.....	23
2.3 Texts Accompanying Recordings .....	25
2.4 Other Sources .....	26
2.5 Data Collection.....	27
2.6 Theoretical foundations for analysis .....	29
Chapter 3: The Long Road to Conduction .....	44
3.1 Orthotics and Prosthetics.....	44
3.2 Eastward Migrations .....	52
3.3 Like a Book .....	57
Chapter 4: Conduction as a Means of Music .....	67
4.1 Conduction as meta-instrument.....	67
4.2 What are the operational parts of this instrument (Conduction)? .....	69
4.3 What are the characteristics of the software needed to use this instrument? .....	69
4.4 Conduction, historical and comparative.....	69
4.5 How is this instrument used? What are the characteristics of the Conduction protocol?.....	77
4.8 Figures.....	92
4.6 How does this instrument function in performance? .....	100
4.7 What sound does this instrument make? The music of Conduction .....	105
4.7.1 Holy Sea 58e3 .....	107
4.7.2 NuBlu Orchestra Live (excerpt).....	109
4.7.3 Conduction #70 .....	110
4.7.4 Conduction #26, Akbank Iie .....	111
Chapter 5: Conclusions .....	113
5.1 Conduction as an instrument for distributing musicality .....	113
Appendix I: A Conduction Chronology .....	131
Appendix II: A Conduction® Vocabulary .....	174
Appendix III: A Butch Morris Discography .....	181
Appendix IV: Selected Performances .....	185
References .....	192

## List of Tables

Table 1: Event analysis. Holy Sea 58e3

Table 2: Event analysis. NuBlu Orchestra Live Excerpt

Table 3: Event analysis.

## List of Figures

Figure 1: Butch Morris

Figure 2a: Downbeat

Figure 2b: Downbeat

Figure 3: Sustain

Figure 4: Repeat

Figure 5a: Dynamics

Figure 5b: Dynamics

Figure 6a: Dynamics

Figure 6b: Dynamics

Figure 7a: Register

Figure 7b: Register

Figure 8: Panorama

Figure 9: Pedestrian

Figure 10a: Develop

Figure 10b: Develop

Figure 10c: Develop

Figure 11: Literal Motion

## Chapter 1: Meta-Instruments and the Mining of Musicality

The folkloric priorities that are at the root of ethnomusicology's existence as a discipline initially tilted our field towards a tendency to construe musical innovation in terms of its disturbance (or even contamination) of existing traditions. Alan Lomax's quixotic archival recordings of the mid-twentieth century were in fact motivated by a desire to secure from contamination something pure and essential he believed to exist in the isolation of musical communities not yet plugged into the incipient network of global modernity. "We now have cultural machines so powerful that one singer can reach everybody in the world, and make all the other singers feel inferior because they're not like him. Once that gets started, he gets backed by so much cash and so much power that he becomes a monstrous invader from outer space, crushing the life out of all the other human possibilities," Lomax was quoted as declaring in his New York Times obituary (Pareles 2002). Notwithstanding this bias favoring ideals of unadulterated authenticity, musical change and innovation have necessarily become central subjects of ethnomusicological inquiry. While not all change is innovation, certainly all innovation is change. Tim Rice proposed that ethnomusicology was an attempt to determine "how...people historically construct, socially maintain and individually create and experience music" (1987: 473). In his tripartite analytic model (history-society-individual) that was offered as an upgrade to Alan Merriam's emphasis on the cognitive, behavioral, and sonic aspects of music, "historical construction comprises two important processes: the process of change with the passage of time and the process of

reencountering and recreating the forms and legacy of the past in each moment of the present” (ibid.: 474). John Blacking believed that “the study of musical change is of vital concern to the future of individuals and societies because it may reveal not only how people have changed their music, but also how, through the medium of music people can change themselves in unexpected ways” (1978: 21-23). Early attempts by cultural evolutionists to explain musical change in terms of an intrinsic drive toward increasing complexity yielded to diffusionist models that interpreted musical change as the movement of musical culture across geography and between communities. Later, structural functionalists emphasized stable systems of patterned cultural activity but while they were better able to accommodate emic realities of musical culture than their predecessors, they were theoretically impaired when accounting for change (Stone 2008: 30-45). More contemporary inquiries into exogenous influences upon musical traditions have conceded that musical cultures are no longer as isolated as Lomax presumed – and maybe never were. These efforts have fostered theoretical frameworks like Mark Slobin’s which conceptualizes much of musical change as the result of dynamic exchanges between communities across semi-permeable membranes, or like Josh Kun’s notion of *audiotopias* in which complex hybrid forms underscore “the failure of monocultural and geographically bounded national paradigms to understand emergent musical expression...” (Slobin 1993; Kun 2005: 218). Contrastingly, the study of Western art music, as carried forward either by historical musicology or any of several other critical discourses that have music as their subject, has tended to parse new musical instruments and practices against a progressivist model. As composer Helmut Lachenmann remarks:

When Johann Sebastian Bach wrote harmonizations of the good old Lutheran chorales, people said he should be fired from his post at the church, because he destroyed their beautiful music, which they habitually used to pray to God. They were angry, yet today, we are fascinated by the intensity of these pieces. These composers changed the idea of music, and this is our occidental musical tradition – that music is changed by the authentic creative invention of composers...The whole change of styles and means in European music , from the first monodic music until today, follows the idea of destroying the conventional idea of music. (Steenhuisen 2008: 165)

According to this view, innovation serves to necessarily, if stubbornly, expand a canon of valued works, practices, and artists. It is unreasonable to expect that these three orientations (i.e. innovation as contamination, combination, or progress) would exhaust the way in which we can talk about the impact of new tools and procedures on musical life, and indeed some musical innovations may prove exceptionally ill-suited to any of these orientations.

Having witnessed many Conductions (and Inductions<sup>3</sup>) over the past decade across an extremely wide range of performance settings (e.g., instrumentation, ensemble size, venue-type, etc.) there are several characteristics that might be observed in the many different environments where Morris is likely to do his thing, and it might be important at this juncture to attempt to more concretely describe how a “typical” Conduction® performance might be experienced. Superficially, Butch Morris’ Conduction in action bears many similarities to the kind of direction used in traditional orchestral or choral settings. He is the interface between the audience and the performers; positioned between the two bodies of people, he must turn away from one, to address the other. In both the case of conventional conducting and Morris’ patented method, even non-musicians might be expected to discern some linkage between the conductor’s movements and certain structural features of

---

<sup>3</sup> *Induction* is reserved by Morris to refer to the application of the Conduction vocabulary to a printed score.

the music being heard (e.g., tempo and rhythm, and instructions directed at individual performers or other subsections of the ensemble). A trained musician, however, or anyone familiar with the conventions of conducting as taught in conservatories, would immediately be struck by the number of gestures used in Morris' system and their overall lack of correspondence to more traditional vocabularies. Morris' performance is also immediately distinguishable from the role of jazz bandleader as that iconic position has been developed and elaborated upon by a host of disparate musical and personal styles, some of which are described in the fifth chapter. Suffice it to say that pounding out the swing a la Count Basie or Duke Ellington or more subtly nudging soloists into position a la Miles Davis, Charles Mingus, or Sun Ra rarely describes what Morris appears to be doing. From the moment he launches the ensemble into sound – often (but not always) with one or more downbeats – Morris is a very busy man, directing his attention and complex motions towards various members and subsections of his ensembles, which usually number at least a dozen instrumentalists (and/or vocalists). There are occasionally periods during a performance where Morris can be seen issuing a minimum of instructions, often just an infrequent downbeat, while he listens intently, the music sustaining itself, his body swaying gently with its undulating form. It is also immediately apparent in most performances that the real-world implementation of Conduction® is augmented and supported by a set of verbal and nonverbal cues that cannot be subsumed under the Conduction vocabulary. As shall be demonstrated in the course of this ethnography, this reciprocal communication that is external to Morris' gestural code focuses and humanizes the application of his system and allows him to fill in the gaps and provide immediate feedback

with facial expressions and verbal (or mouthed) commentary that is often (but not always) just below the threshold of audience awareness. This is not unlike the informal communication that occurs in more conventional settings.

Successful choral conductors, perhaps without realizing it, are usually sophisticated body language communicators. Besides achieving technically secure ensemble results through traditional gesturing, they are able to establish contrasting musical moods and elicit a more total effort from singers. Their success results from a capacity to physically show feeling for a musical composition and an ability to communicate their performance demands while conducting. (Lewis Gordon 1989:93)

I have seen Morris' face flash alternately with satisfaction, shock, disgust, and delight. And while these emotive cues will be shown to be a part of the glue that holds the music together, it is not intended to suggest that this level of communication is scripted but rather that it is part of the warm context of social intimacies within which Conduction® occurs.

Morris' life as a player and musician is deeply rooted in jazz, and the diversity of the many ensembles he has assembled from professional and student musicians there is arguably weighted towards the instrumental colors (brass, woodwinds, and upright basses, for example) and players that are most often associated with jazz. That and the fluidity and centrality of the improvisation involved in Conduction might give a naïve listener reason to misidentify this music as a species of structured free jazz. Most neophytes to Conduction that I have talked to, however, are surprised to discover after the fact that the level of coherence and degree of sequential development that they experienced in the work was arrived at strictly and immediately through the Conduction language. That is to say, pre-performance rehearsals serve to develop facility within the Conduction system, but are expressly *not* intended as

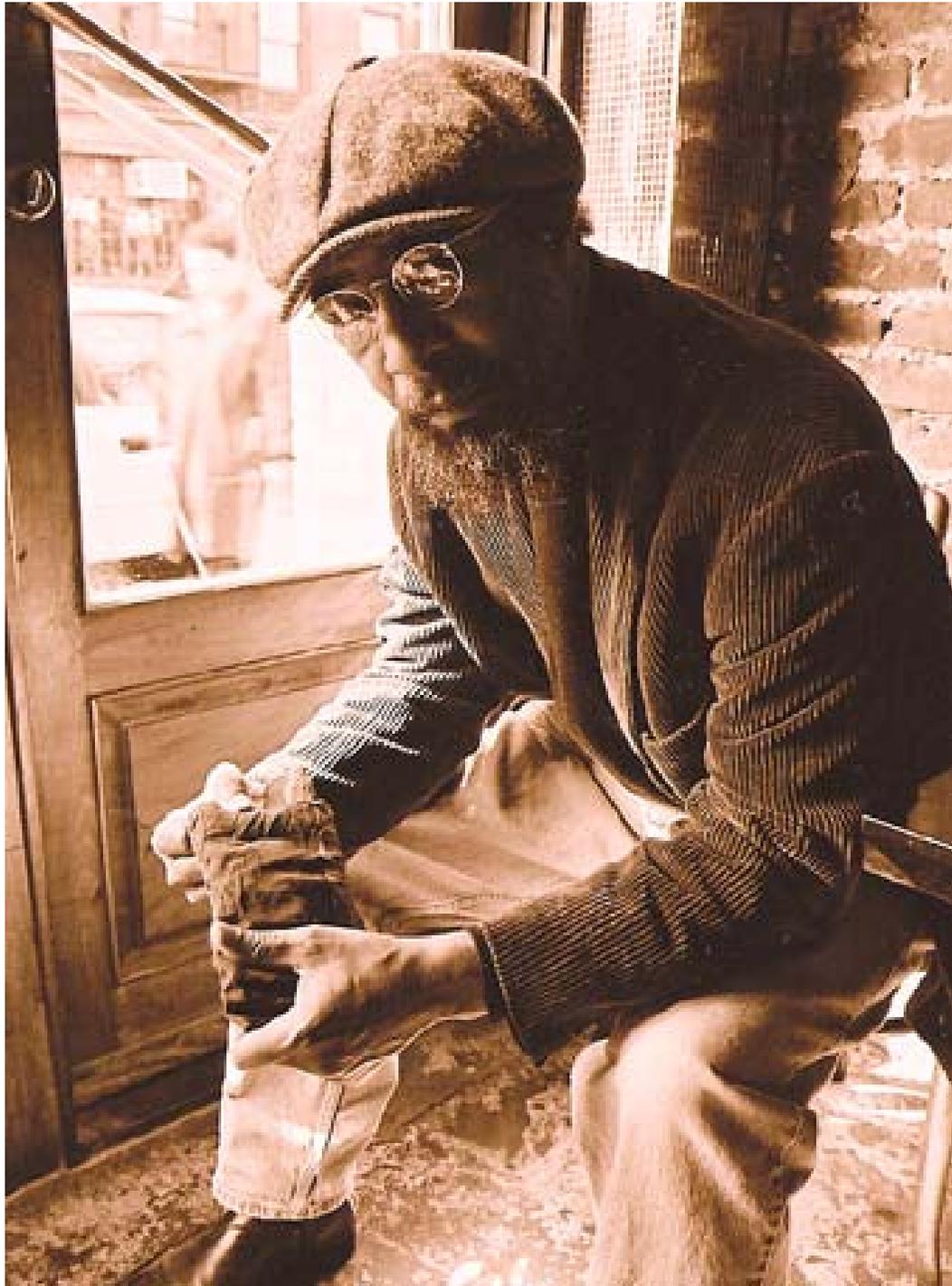


Figure 1: Lawrence D. "Butch" Morris. (Photo courtesy Tom Terrell. Used with permission.)

an opportunity for learning material to be played in performance. What a given Conduction® will be is only ascertainable after it has become.

It is perhaps important to note that as a listener, I have found that there is a large gulf between experiencing Conduction live and on recording, perhaps larger than occurs in other types of musics that I enjoy. Morris has argued that the purpose of Conduction is first and foremost the creation of new music of high quality (i.e., sound products). However, something fundamental to the experience of Conduction is lost when the visible tensions and risks inherent in its elaborate methodology are obscured. It is therefore appropriate to loosely situate Conduction within the discursive orbit of site-specific art and artistic happenings. In his attempt to build a history of sound as an artistic medium, Brandon Labelle connects happenings with “a distinct moment of art-making that followed on the heels of John Cage and Jackson Pollock, and the overall shift from an art object to a greater situational event based on chance, found objects, and theatrical performance...Parallel with Happenings, Environments construct an artistic environment more than an object in which junk, random materials, and loose fabrications form an assemblage or scenography in such a way as to *become art*” (2006:54-55, capitalization and emphasis in original).

Morris has called his method *environmental orchestration* and has at times characterized his job as crafting assemblages from sonic materials that might be a bit random or loose. Conduction’s unique performance protocol collapses the roles of conductor and composer into a single job description (Stanley 2003). This is in stark contrast to the role of the conductor in the Western orchestra, which is chiefly regulatory and highly invested in fidelity to a printed score and the implied intent of someone called a composer who created

that score. "The musical score is a visual representation of the composer's creative ideas. In many ways it is similar to an architect's blueprint," writes Gordon. "By examining the score, the choral director can determine the music's overall logic. Such insight is a prerequisite for planning effective rehearsals and for performing the work with clarity and meaning" (Gordon 1989:186).

Even when acknowledging a spiritual aspect of the conductor's craft, it is usually the spirit of the composer that is seen to be channeled through the score by virtue of the conductor's superior ability to read musical notation or perhaps a superior ability to emulate the sensibilities of composers as suggested in Myer Fredman's observations that:

a perspicacious conductor digests every aspect of the work's outer and inner meaning be it tragic or triumphant, joyful or sad, thoughtful or frivolous. It was the composer's imagination that conjured up the work's spirit behind the printed page that is then organized by the conductor, but if he or she merely takes care of the letter, the music becomes a one-dimensional analysis and will obstinately refuse to take wing. Before the first orchestral rehearsal, therefore a conductor naturally studies the score to decide on how to interpret it; if familiar, to read it as if for the first time and if new as an old friend. (Fredman 2006:24-25)

If Fredman's description of conducting as typified in a Western classical setting requires a creative role for the musician with the baton in order for the music to "take wing", this creativity is limited to interpretive decisions, and Fredman makes clear that these interpretations are bound by an authorial intent resident in the score. A classical conductor's creative role is therefore a creative reading of a score representing someone else's composition. Morris has been critical of the limited creative role of conducting in the Western orchestral tradition because, as vaunted as its conductors are, he finds them powerless to actually "make" music. He offers *Conduction*® to the improvising ensemble as a means of populating unprecedented elaborations of macrostructure with similarly novel

textures that strain against the envelopes of style or genre classification; that is, as a performative path to something called *new* music.

This novel practice and the music it produces present an array of theoretical questions. Some of these can be simplified as questions of classificatory nomenclature: Is Conduction® improvisation, interpretation, composition, or none of the above? How does Conduction as a system compare to other methods of structuring musical performance in real time? Other questions are critical and/or social and involve fleshing out the matrix of value and meaning that sustains Conduction in the real world of monetized and competitive musicianship. But perhaps the most interesting, difficult, and ethnomusicological questions surround the interrelations between this matrix of value and meaning, the communities within which that matrix is enmeshed, and the unique performances produced by Mr. Morris and his various ensembles.

I will argue that Conduction is essentially a gestural notational system allowing the conductor's body to transmit musical instructions to the Conduction ensemble. I will further argue that Morris' system is best understood not simply as a new method or strategy, but rather as a new musical instrument. This novelty manifests itself at the level of both hardware and software. In the case of the former, Morris has transformed the role of the conductor's body into a real-time agent of complexly ordered sound and repositioned the ensemble as an aggregate of compositional nodes. At the algorithmic level (i.e., software), Morris has introduced a code, a language that while lacking the relatively rigid determination of tone and tempo that is the hallmark of standard notation, allows for translation of many, if not most of, the operative procedures of conventional music into simple hand and arm gestures and their delivery in the

unfolding temporal stream of real time musical performance. There are also certain terms that are idiosyncratic to his system and help to give Conduction® as practiced by Morris a distinctive sound even when heard in comparison to other gestural systems. This study will explore how and to what extent this new instrumentality achieves Morris' stated goals of achieving a heightened state of unity in the large ensemble through the amplification and distribution of musical intelligence (or musicality) within the ensemble.

The identification of Conduction as an instrument allows us to take advantage of analytical tools that seem to release the explanatory power of the data. "Thinking of musical instruments as technological artifacts with unique user communities brings sound studies within the domain of technology studies," a field in which a "call has been made to open up the black box of technology; to study how specific designs are shaped by amalgams of social, cultural, and economic factors, and how society, culture, and economics are in turn shaped by technology" (Pinch and Bijsterveld 2004: 638). Bonnie Wade writes in *Thinking Musically*, "when people design and craft instruments, they both express cultural values and create musical practices through them" (2004: 27). It will be shown that the Conduction-as-instrument model provides a fruitful means of conceptually organizing the data collected during the course of this ethnography. This inquiry will, in fact, be a largely value- and practice-driven organology of a new musical instrument as it has been shaped by social, cultural, and economic factors and of how society, culture, and economics are in turn shaped by Conduction.

Strictly speaking, a musical instrument is a means of producing and controlling sounds in a musical context. How music is experienced depends to a

greater or lesser extent on what instrument(s) the music is performed on. It must be emphasized that instruments that produce sound are not the only “instruments” involved in the production of real music. A musical conductor, whether of the traditional orchestral or choral variety or one using a Butch Morris-like prescriptive vocabulary, stands in relation to music much in the same way that computers, mixing boards, and other technologies do. Computers, mixing boards, and conductors do not actually make sound, but each can be seen as an appliance, instrument, or meta-instrument that facilitates the coordinated control of one or more sounding musical instruments. In the case of a computer equipped with the appropriate programs, the digital-to-analog converter (DAC) in the computer’s sound card generates an analog voltage signal that can be used to drive speakers which might be seen as the ultimate sound source. Following Andrew Brown’s arguments in his 2007 pedagogical exploration of the capacity of computers to enhance music making by amplifying what he called *musicality*, it will be shown that the value of Conduction® as an organized musical practice rests largely in a similar ability to tap into root sources of musicality by, to use Brown’s terminology, changing the metaphors by which musical ideas are conceived and communicated. Brown focuses on the pedagogical implications of enhancements to music making and musical education made possible by the fruits of the revolution in digital information processing (Brown 2007). The transformation of metaphor in the case of Conduction is no less obvious: Under Conduction the authority of the printed score has migrated from static page to moving body, with the score itself melting away into the dialectics of a game play activated by a conditioned

connection between highly attuned listening, highly focused viewing and grounded in what Morris and others have called musicality.

“When we use a musical instrument it mediates our interaction with music. By this we mean that it enables and constrains what music we can make based on its design and material properties” (Brown *ibid.*: 18). Conduction® also can be analyzed from the vantage point of how its design and material properties delimit its sonic output. Communication from the conductor to the ensemble has to be efficiently effected through the agency of the conductor’s body. Bodies are limited by their possession of a fixed number of limbs, digits, etc., and these limitations are by no means the same from individual to individual. It will be shown how the flow of corporeally transmitted musical information is nearly constant during the course of Conduction, leading to the unusual performance requirement that players can never lose sight of the conductor, not even momentarily. For most musicians, even those accustomed to splitting their visual attention between a conventional conductor and a score, this is an extra-ordinary form of musical watching. It is important to note that the target of this specialized watching is not a computer monitor, which might easily be prepared to display Morris-like instructions in some graphical code, but rather a living, breathing, quite spirited human body with all the expressive potency that this implies. The conductor can extract any feature of the sonic environment in which the ensemble performs and offer it to any subset of the ensemble as seed material for interpretation. Morris’ lexicon includes a gesture which directs an instrumentalist to quote or emulate any other musical or non-musical sound occurring within the performance environment. This attendance to the audiosphere and the musical contributions of other players is exceptional,

even for musicians from traditions like Dixieland that are based on high degrees of musical cross communication. Conduction® requires that musicians be fully involved in their sonic environment, and this involvement must be aesthetic – that is, valenced and affective. That is to say, all of the musical decisions of the individual player must be inserted into a dynamic, on-going communal discussion of musical values in a way that enhances rather than muddles or stifles the ensemble expression. Furthermore, in the interpretation of a printed score, no matter how difficult the score is, that score can generally be assumed to not differ from one playing to another. [A significant counter example would be the scores of John Cage and other modernists whose works employ aleatoric or random procedures.] Under Conduction, however, the macro-structural cues offered by the conductor are themselves an improvisation being constructed by the conductor. All of this, it will be argued, calls for an extraordinary kind of listening, for the players and for the conductor, an extraordinary kind of listening even for those highly competent in improvised music making.

This *extra-ness*, it will be argued, forms a large portion of the currency of Conduction's value as a consumer product nested in a nether region between new classical and avant garde jazz and as a pedagogical environment finding its way into the lives of thousands of players from many localities, genres, and skill levels. It will be shown how this extra-ness creatively disturbs the expectations that condition both the production and reception of musical sound. In the act of disturbance, Morris would have us believe that the sense of music is revealed, amplified, concentrated. This sense is musicality, a fundamental perceptual-cognitive set necessary for musical communication and all forms of musical performance. By penetrating musical culture and systematically mining

this sense from multiple sources, Conduction® gifts both the listener and player with a glimpse of an intelligence that is more alien than hybrid, and yet more familiar than alien. Alien in its peculiar operational rules, their internal social and political implications, and resultant sound structures. Familiar in the sense of being carried out by well-known instruments occurring in recognizable performance settings.

This notion of musicality, which has been here used interchangeably with musical intelligence and musical sense, requires some definitional and theoretical refinement. John Blacking believed that “we do not know what musical competence is or how it is acquired,” but he also speculated that “the essential psychological and cognitive processes that generate musical composition and performance may even be genetically inherited and therefore present in almost every human being” (1973: 7-8). Bruno Nettl claimed that he would not be “competent” to “identify explicitly musical thought as different from other kinds of thinking” (Nettl 1994: 179). Nettl does remind us through a couple of well-fleshed examples that ethnomusicology is best suited for uncovering the relationships between “the way in which musicians think musically” and “the ways in which they think of their world at large” (ibid.). In the case of Conduction it is helpful to see the values embodied in its cognitive process as to some extent responses to values reflected in historically anterior avant-garde movements (like minimalism and free jazz) as well as to values reflected in dominant non-avant-garde discourses (like symphonic classical music and swing-based jazz). Philosopher Jerrold Levinson analyzes Wittgenstein’s treatment of music as a form of thought. After presenting and contrasting examples in which music may *embody* or *imply* thought, Levinson observes that

the most powerful way in which music might exist as thought lies in the “mere succession from chord to chord, motive to motive, or phrase to phrase at every point in any intelligible piece of music, whether or not there is any suggestion of recognizable extramusical action, or any implication of specific compositional deliberation (2003: section 2.11).” Levinson called such thinking that resides in the unfolding of music as a succession of sonic structures *intrinsic* musical thinking and concludes his investigation of Wittgenstein’s views on music by asserting that:

Both music and language are forms of thought. Understanding music should therefore be analogous to understanding language. The former, like the latter, is a matter of use, that is, of knowing how to operate with the medium in question in particular communicative games, in particular contexts. But knowing how in regard to music, as with knowing how generally, does not consist in propositional knowledge but rather in behavioral and experiential abilities and dispositions. Hence if music is thought we should naturally come to understand it as we come to understand thought in words; not by learning how to decode or decipher it, but by learning how to respond to it appropriately. (2003: section 2.16)

It will be shown that Conduction® is a “communicative game,” to use Levinson’s terminology, that asks its players to “respond appropriately” to a series of musical questions being hurled at them by a moving human body. This game, it will be shown, challenges time honored metaphors of musical practice resulting in a novel amplification and redistribution of musical intelligence. “Changes in metaphor”, Brown writes, “frequently result in significant changes in thinking; in new potentialities for understanding the world of music” (2007: 5).

The moral and practical basis of ethnomusicology is that in understanding our music we take a significant leap in the direction of understanding ourselves. As Kenneth Gourlay reminds us in his search for a humanizing ethnomusicology: “By seeking to understand, interpret and re-

create music, we come to understand and re-create ourselves. Only through coming to know ourselves can we come to know music" (1982: 412). It is therefore fair to ask not of Conduction®, but of the community of performers, listeners, promoters, managers, etc. who sustain it, why this music at this time? From whence does Conduction derive its socio-historical necessity? Before committing wholeheartedly to his genre-defying procedural experiment, Morris was indeed a jazz musician and still identifies himself as being "of jazz." Much has been written on many fronts about the role of jazz practice in mediating the sociopolitical consciousness of its players and listeners.

Improvisation has often been taken as a metaphor for freedom both musical and social, especially in jazz. The image of improvisation as freedom became especially pronounced in the jazz world of the early 1960s when the free jazz of Ornette Coleman, Cecil Taylor, Albert Ayler and others catalyzed aesthetic and political debates within the jazz community and music industry. The political contexts of the civil rights movement in the U.S. and the independence movements on the African continent surely informed the accelerated conflation of musical and political freedom..." (Monson 1998:149)

This ethnography reveals Conduction to be in part a response to a larger set of questions that Morris at some point deemed unanswerable from within jazz practice. Analysis of Morris and his work must therefore begin very near to the continuum of jazz ethnography as a vehicle for a certain type of historical consciousness. Ingrid Monson overlays Slobin's micromusic model of musics, which like Conduction and many other black musical traditions including jazz are built from small chunks of repeated material. She sees great opportunity in these musics for studying "the way riffs, repetition, and their composite grooves circulate within and between genres and what they can tell us about what Mark Slobin would call diasporic interculturalures" (Monson 1999: 32; Slobin 1993: 44). Monson's focus provides a way that Conduction can be seen within the tradition

of African American groove-based musics and as a diasporic intercultural mediating musical globalization by providing a new context for the performative fusion of musical ideas derived from widely disparate sources.

As a compositional method, Conduction® differs from traditional notated music in that the time delay between composition and performance is eliminated and that there is no expectation of repeatability of compositions achieved by Conduction. The vocabulary wielded by the conductor is largely one of frames and effects. There are few instances in which an instrumentalist's performance is determined to the degree of specificity that is taken for granted in Western traditions of notated music where the individual tone and its precise temporal placement are both the functional level of analysis and the operative scale of compositional activity. Conduction, contrastingly, places macrostructural boundaries around musical decisions left largely in the hands of the performer. It will be shown how at every instant in a conducted work, the autonomous musical intelligence (i.e., the capacity to contribute compositionally to the music) of the conductor and that of the ensemble's autonomous players are in a state of symbiotic tension. This tension is a primary component of both Conduction's musical momentum and effectiveness as live performance.

Western art music may be seen as propelled through its history by an emphasis on the composer's determinative relation to original composed work.

Symphonist Roger Sessions addressed the importance of this relationship:

At the center of any musical tradition is the composer and his work. This will scarcely be denied; the work of the interpretative artist, the critic, and the musicologist, depends on creation, without which it can consist only in gathering up the loose threads which remain over from the past. We cannot indefinitely continue to live on the past; the latter, indeed, must lose its meaning for us precisely in the measure in which it fails to respond to aspirations which are still genuine and vigorous. And if such

aspirations are present they will inevitably embody themselves in the actual creation of works of art (Sessions 1997: 126-127).

Conduction® assembles or composes musical works in real time through an inherently collaborative process. The authority attached to the role of conductor is as potent as it is in other forms of Western music, and this authority is reinforced when Morris is on the rostrum by the fact that he is the inventor of Conduction as a specific way of doing this. Whether talking about Kurt Cobain's songs or Stravinsky's compositions, the language of music criticism has a deeply entrenched bias in favor of the single sovereign composer, and it will be shown how this bias has masked some of the social complexity of Conduction's creative process. This study will attempt to frame that complexity in terms of the ethnographic evidence developed in the course of this study. At the very least, Conduction points in the direction of a collective model for musical composition, ownership, and use that differs markedly from existing collaborative models. Even if Conduction's prescriptive vocabulary seems much less determinative than that of written music, as a vocabulary it still manages to accomplish much of the same work as written notation. This study will show how the conductor of a Conduction ensemble unambiguously determines when players can play, when they should not play, how loud, fast, or in what register they should play, and distributes specific melodic material around the ensemble. The instrumentalists read this information off the body of the conductor. That is how the communication is accomplished. It will also be shown how individual instrumentalists fill these directives with creative responses conditioned by their evaluations of the music at the moment and their desires for its unfolding. This

material then becomes available to the conductor as information to reiterate and transform across the ensemble.

One of the first conceptual metaphors that I used for thinking about Conduction® was Morris' system seen as an elaborate kind of reverse dance. I dismissed this language early on as simplistic and a bit misleading, but two subsequent experiences forced me to revisit the notion if for nothing more than its compact descriptive potential. First, I was asked to review Oliver Greene's DVD on a dance ritual held at Christmas in the Garifuna town where I did much of my Masters research. I was never in Belize at Christmas, and so have never witnessed the Jankunú processional dance. In the context of a well-produced ethnographic document, Greene's film highlighted one part of this ritual dance where the drummer and dancer reverse their usual role and the drummer is required to mimic the dancer's steps. This type of rhythmic transmission is not dissimilar to Morris' downbeats. A second experience occurred in the course of observing Morris conducting the NuBlu ensemble at their home venue of the same name. This epiphanal revelation is described in section 4.6 of this work.

By foregrounding the ability of the human body to communicate musical information, Conduction will be shown to offer unique opportunities for accessing the embodied nature of musical experience. Furthermore, it will be shown how in problematizing Conduction as a conspicuously embodied practice we are forced to reconsider the constitution of the work and must ask whether we must talk of Conduction as participatory ritual, performance art, theatre, or even as a "blurred genre" – as Greg Downey describes capoeira in his study of the phenomenology of the Brazilian martial dance, where the music regulates (but is also responsive to) the dancer's movements (2002: 490). Downey's

compelling argument that neither hearing nor what he calls *music-ness* (what we have called musicality) can be viewed outside of social and therefore cultural influences will be brought to bear on Conduction's deprioritization of style and genre. Downey's interviews of capoeiristas demonstrated that for many performers the experience of musical sound is never simply a passive perceptual response to sound waves, but the simultaneous perception of the human body and physical objects from which the sound emanates (ibid.). Greg Corness examined the close association between the perception of musical sound and performance gesture and suggests specific neurobiological mechanisms for the phenomenological entanglement of perceptions of sound and motion. "Classical mirror neurons are a set of neurons in the pre-motor region of the brain that fire both when performing a goal-oriented action and when observing the same action performed by another," he writes. "These findings imply that there is a pre-cognitive physical reaction to the sight of an action that provides the viewer with an understanding of the performer's action" (Corness 2008:23). Conduction® as new musical culture adds to the moving bodies which must be factored into this embodied model of musical performance the otherwise silent body of the conductor.

Morris has a well-developed conceptual grasp of his music and an idea of its value and importance that he has articulated at length and publicly in writings, lectures, and workshops. I have availed myself of these works and their perspective wherever possible. His interests are not those of an ethnomusicologist, and my role is neither to refute nor endorse any of his claims about Conduction, but rather only to attempt to answer within an appropriately supported ethnography the questions that have been posed above. What is

clear is that Lawrence D. “Butch” Morris has made sure that Conduction® is a part of the topography of twenty-first century musical innovation, and how it has changed the lay of the land, so to speak, is a valid focus of scholarly inquiry.

The demands of Conduction on player, conductor, and listener are their own precedent. In examining the psychophysics of music, Juan Roederer reminds us that since the first paleolithic stone flutes, what it means to perform and listen to music has been undergoing constant elaboration characterized by relatively stable equilibria punctuated by episodic innovative disjunctures.

It is interesting to note that, historically, musical intervals as explicit harmonic ingredients have been gradually accepted in Western civilization...This seems to point to a gradual tolerance of our auditory processing ability. Of course, this was not the result of biological evolution but, rather, that of a sophistication of the *learning* experiences to which humans were exposed as time went on. This development, as that of civilization as a whole, went on stepwise, in quantum jumps – it always took the mind of a revolutionary genius to introduce the daring innovations the comprehension of which required new and more complex information-processing operations of the brain, and it was the charisma of the genius that was needed to learn, and thus to accept and preserve these daring innovations. (2008: 174)

This evolution in musical perception is predicated on Conduction’s foregrounding of the body as an instrument of musical communication and the concomitant exposure and exploitation of the collective musical intelligence inherent in the ensemble, perhaps (as Morris believes) buried under conventions of style and genre much the same way that old varnish can mask the beauty of the wood grain underneath. In following Morris’ suggestion that his baton is, in fact, a multi-tined divining rod pointing in the direction(s) of musicality, his approach to structured improvisation can both be measured against the utopian ideals of less hierarchical schools of improvisation and his own bold offer of Conduction as a supplement to all music.

## **Chapter 2: A Review of Relevant Literature, Methods, and Analytic Sources**

### ***2.1 Butch Morris and the Press***

As an important member of the jazz community since the late 70s, Morris' work has frequently been covered in the jazz press. His work with saxophonist David Murray, first as a playing member of his small groups and later as the conductor of the David Murray Big Band, was some of the most critically acclaimed of its time period. As the distance between his output and any extant form of jazz increased, *Conduction*® also generated attention from broader music and general-interest journalism. These sources vary in quality and length and approach *Conduction* in descriptive, comparative, and critical language appropriate to their audiences. These sources are drawn from specialized forums targeting aficionados of creative improvised music, but also from forums with less specialized audiences. Occasionally these articles contain or are based around interviews, in which case an otherwise unexceptional secondary source might prove valuable in providing additional context for interview materials collected in the course of this study. Morris' recorded work has often been accompanied with texts as part of the work's liner notes or booklet enclosures. These texts by various authors, including Morris, establish a historical trace of *Conduction* through the particular language of liner notes, which have in the history of recorded jazz served as important loci for manifestos and other statements of artistic agenda. Of course, in addition to print journalism, an array of on line sources also document and provide commentary on *Conduction*. These sources include print journalism but also blogs and other on line forums that provide an opportunity for non-professional

reviews of Morris' recordings and performances. Also important in this category of sources is on line content posted by musicians who have worked with Morris and have used the web to reflect on their experience with his system.

## **2.2 Jazz Journalism and Criticism**

In 1986 Howard Mandel wrote a *Down Beat* article introducing Morris' Conduction® to the readers of the U.S. jazz monthly of record. Morris was also *Down Beat's* featured artist for the May, 2003 "Blindfold Test" -- an opportunity for Morris to comment on and attempt to identify seven potentially obscure jazz tracks. His responses to the seven selections presented reinforce some of the same musical and aesthetic standards that shape his work with Conduction. As when commenting on Bill Dixon's "Pellucity": "Bill gives the impression that he's emotionally involved in every note, every phrase he makes" (Penken 2003: 90). Or when responding to Bob Brookmeyer's "Child at Play": "They work that one motif to death, which is cool; that's what you do. It would be great to hear this music after the same people had played it for a while. It sounds over-read to me" (ibid.). Mandel has been a frequent champion of Conduction and appears in a documentary video about Conduction that at the time of this writing is still in production. Mandel also wrote a 1985 feature for the *Village Voice*, New York's free weekly which at that time was still considered an authoritative forum on new and emergent music. He also devotes a chapter to Conduction in his book *Future Jazz* in which he implicitly reinforces Conduction's linkage with jazz when he asserts that "other musicians, including Butch Morris, matter of factly claim 'jazz' as representing an art form that focuses on change -- including experimentation, exploration and expansion -- while honoring continuity" (2008).

Greg Tate also authored a feature for the *Voice* celebrating Conduction and explaining its use in his *Burnt Sugar*:

Point blank, I go gaga for Conduction® because it aligns the information zeitgeist with jazz, providing improvising ensembles a real-time and highly risky platform for some highly unstable ritual operations, a means to possession and prophecy and once again getting ignorant [*sic*] with the thing. Conduction also brings the Information Age's best features to jazz: encyclopedic memory, democratic interactivity, hyperlinks, an infinitude of virtual realities. It's also a means for doing the jazz thing with mixed electric, acoustic, and digital ensembles and for those ensembles to be transracial, transnational, transgenerational, transgenre, and transgendered too and then getting them to play in unison beyond what they know (Tate 2004: 4)

In 1997, following the release of *Testament*, Morris appears as the subject of a feature-length article by Ben Watson for the British monthly *WIRE*, whose subtitle “Adventures in Modern Music” hints at its expeditionary approach to new music. Its team of erudite writers covers a wide spectrum of experimental, marginal, and *non-popular* (as opposed to *unpopular*) genres. Its ambit in the left-most expressions of African American jazz and other schools of free improvisation provides a discursive space where all manner of nontraditional artists, projects and stylistic developments can find aesthetic and theoretical common ground. Watson writes that “Conduction represents a coming-of-age for free improvisation, an acknowledgment that orchestral musicians need no longer be dumb terminals for the composer’s software; intelligence has migrated down the net, towards the performer” (Watson 1997:35).

In the United States, the “quarterly journal of improvised and unusual music” *Signal to Noise* occupies a similar niche to *WIRE* with an emphasis on approximately the same mix of artists and styles, albeit with a considerably smaller reader base. I have been a regular contributor since 2000 and have written two features that chronicle and critique the work of Lawrence D. “Butch”

Morris. The first published in 2003 was the occasion for my first observations of the rehearsal process associated with Conduction® performance. This experience alerted me to the possibility that Conduction was as much a pedagogical practice as a performance method. The second focused on the work of Tate's large ensemble Burnt Sugar-The Arkestra Chamber. For that article Tate explained to me how Morris sanctioned the younger musician's use of Conduction's vocabulary, ethic, and name in the development of his jazz/funk/rock vehicle (2006). Tate's comments are couched in the perspective of a widely-read critic whose ideas and values have garnered a certain amount of acceptance within his/our generation as well as an active musician who must, like Morris, incorporate an explanation/defense of Conduction into his self-promotion.

### **2.3 Texts Accompanying Recordings**

Conduction recordings have almost always been accompanied with liner notes or booklets that allow for each project to reframe the method from a different writer's perspective and at different points along the art form's developmental timeline. The first Conduction performed in the United States was recorded in 1985 and released as an album entitled *Current Trends in Racism in Modern America (A Work in Progress)*. On the reverse side of its cover is an introductory message penned by Morris in which he describes Conduction as "an improvised duet for ensemble and Conductor" (Morris 1986). *Testament* – the 10 CD set released to correspond with the tenth year of Conduction included a large booklet with several sections. It contains two large chunks of text: one in which Morris autobiographically recounts how he came to

embark down the path of Conduction® and a longer descriptive piece written by Morris' long-time friend and occasional collaborator librettist Allan Graubard:

Humor enters here, as well as another possibility which lesser creators do well to fear, to prevent themselves from expressing: failure, opacity—a possibility quite necessary to establishing the kind of risk that enables and intensifies. Nor do Conductions fail or succeed by any single melody or compunction to melodies, rhythmic elaborations or chance encounters. They are harmonic events that develop from a special seed planted from the moment Butch hears it: the silence before the first note, a veritable sense of place and of immanence (Graubard in Morris 1995: 7-8).

## **2.4 Other Sources**

In addition to texts accompanying recordings, Morris has authored a number of essays on his work. In the *Contemporary Music Review*, Morris defines Conduction and he also provided a similar chapter to the second installment of the John Zorn-compiled *Arcana* series.

David Brown's study of the parallels between jazz improvisation and architecture cites Morris' Conduction protocol as an example of operations "that challenge the structures of modernization by revealing ways that modernization's rationalized process of optimization and efficiency can be diverted to yield unanticipated results" (Brown 2006:129).

In two books, Steve Isoardi has looked closely at the grassroots community arts movement in Los Angeles that framed Morris' early days in and around Long Beach, California. As editor for pianist, composer, and bandleader Horace Tapscott's memoir and as author of a monograph exploring the Afro-centric organizational network Tapscott constructed around and through his musical activities.

Isoardi has graciously granted access to taped interviews he made with Morris and his brother Wilber for these projects. Bobby Hill, who wrote a 1996

article for the *Washington Post*, also granted access to transcriptions of an interview he taped with Butch Morris for that article. These materials proved especially valuable in establishing early context.

## **2.5 Data Collection**

This is a fieldwork project conducted in a “field” spread across the disparate geography and discontinuous timeline defined by the Conduction® performances, rehearsals, and workshops that I have had the privilege to observe and document over the last six years. This is not the only temporal or spatial frame within which a thorough examination of this unique relationship to music could be examined. Certain broad areas of context have been left undeveloped by this study. Where, when, and how the participants in this study live and work when not working with Morris, for instance, is a valuable epistemological field, but when that broadening of context occurred in my study it was almost always through secondary reporting, not direct observation. And, to be clear, my involvement with Conduction was primarily limited to that of an observer. My virtuosity in conventional instruments is nonexistent, and after an experience in the field, I came to a unilateral conclusion that my live mixing approach to electroacoustic instrumentalities did not support the level of responsiveness that might have allowed participation in a Conduction ensemble to yield valuable data. It was during a dinner with Morris and some of the members of the Barbary Coast Ensemble that he very vocally praised one of its members for not being the kind of electronic musician that he has had so much trouble with in the past. “Some of these people,” he complained, “spend the whole night with their heads down twisting knobs and turning dials. Well, there’s

not much that I can do with that.” Of course he had just described my performative relationship with my soundboard and its inputs. Rather than trying to adapt my set-up to accommodate the attentional demands of Conduction® or risk adding another level of complexity to my relationship with Morris, I never pushed a desire to engage with Conduction as a participant. It is still something I would like to be able to experience, but outside of the double pressures of collecting data for my dissertation while trying to meet Morris’ stringent performance expectations.

Following the sessions I observed at Tonic for my *Signal to Noise* profile on Morris, I began gathering interviews and observational notes at every performance/workshop/rehearsal that was convenient for myself and Morris. For example, I observed Morris conduct his Sheng/Skyscraper ensemble – a frequent flyers mélange of players from different Western and non-Western traditions – at the Bowery Poetry Room twice and at a Chinese New Year’s celebration in a park close to the site of the New York World Trade Center catastrophe. I watched Morris conduct Greg Tate’s *Burnt Sugar* in Central Park. My first exposure to NuBlu Orchestra was at a concert at Joe’s Pub (the name belies a well-resourced and rather swank, modern performance venue, not a “pub” at all). It was the first time I had heard Morris get funky – slick, sophisticated, but authentically funky. In February of 2005, I attended many of the performances that constituted Morris’ “Black February,” a month-long celebration of the twentieth anniversary of the first numbered Conduction. There were many others. Some have escaped memory, but all, interestingly enough, were somewhere on the island of Manhattan. My attendance at the first several performances was relatively informal as I plotted an angle of entry for a

scholarly treatment of a musical strategy that had captured my attention when I began in the early 90s playing Morris' *Dust to Dust* while a programmer at WPFW, 89.3fm, a listener-supported jazz and public affairs station. That recording, which was underwritten by the Lila Wallace Reader's Digest Fund, utilized a hybrid approach that, at the time, Morris was calling *comprovisation*.

The best – that is, the most thoroughly and reliably documented, observation opportunities – came fairly late in the project, after clearing my project with the University of Maryland's Institutional Review Board. These sessions include many nights spent watching the Chorus of Poets rehearse and/or perform, as well as similarly concentrated sessions with NuBlu Orchestra. I also attended Morris-led workshops at two institutions of post-secondary education – Marshall University in West Virginia in January, 2007 and Dartmouth College in New Hampshire in November of that same year . During the period of my study, Morris traveled abroad several times. Because of the lack of underwriting for this study, I was unable to observe any of his activities in Europe. While I have attempted in places to document some of these projects based on emails from Morris and other secondary sources. The failure of this study to adequately compare how Conduction® operates and is received in European and North American contexts provides an opportunity for further research.

## ***2.6 Theoretical foundations for analysis***

The account that follows is a multi-vocal braiding of other people's experiences mediated through the subjective filter and procedural artifacts of this ethnographer. While the data flowed from many of the subjective nodes

common to my experience of Conduction®, the subjective presence common to almost all of my data collection opportunities was Butch Morris. With missionary zeal, he has thrown his credibility and life force into the refinement and propagation of Conduction as a musical brand and credo identified with him in the same way that *harmolodics*, for instance, is identified with Ornette Coleman. Conduction has the advantage of having been hand-delivered to over 5,000 musicians globally by the inventor himself. There are and have been many strategies for molding music in real time with bodily gestures and other devices. Morris is not hesitant to position his own work against the background of that continuum including similar practices from antiquity; Frank Zappa and Sun Ra's effective use of live on-stage conducted arrangements; and the role-based structures developed by classical artists like Lukas Foss and Walter Thompson. In establishing context, it will be necessary to spend some time examining Morris' Conduction in comparison with these other related strategies.

While drawing from a rich network of primary sources, this project starts and ends with Conduction's principal architect, and is in some ways, therefore, consistent with a recent move towards acknowledging the validity of single-subject ethnographies. Writing a little more than twenty years ago, Tim Rice found this emphasis on the single musician an underexplored vantage point for ethnographic research.

While the study of individual composers and individual acts of creation is well-entrenched in historical musicology, such studies have remained until very recently suspect in ethnomusicology...A balanced approach must be willing to acknowledge the extent and importance of individuality and uniqueness in particular societies, and finding a balance between historical, social, and individual processes should be an important part of "the interpretation of [musical] cultures" (Rice 1987: 475-476).

Since making those observations, a wave of single-subject ethnographies has proven the value of the form including for example, Michael Veal's biography of Fela Kuti (2000), Steven Loza's study of Tito Puente (1999), and John Szwed's exploration of "the lives and times" of Sun Ra (1997). Each of these juxtaposes the narrative cohesion and realism of individual musical biography against the rigorously constructed socio-historical context of ethnography. In contrast, my study of Morris and his method is tilted towards method. I do attempt to adequately situate the conductor socially and historically, but have attempted here to provide a narrower ethnography, an ethnographic organology, if you will, of Conduction®. Consequently little effort has been made here to get at *the real* Butch Morris as person or character, only Morris the engineer, designer, and operator of this new artistic tool.

Rice later proposed a "subject-centered" ethnography as a means of answering questions presented to ethnomusicologists who have come of late to "understand our world as not so simple, but rather as a complex of unbounded, interacting cultures and as consisting crucially of the rapid movement of people, ideas, images, and music over vast distances" (2003: 151). Key to recentering the ethnographic process around a discrete subject locus was a move

toward more atomized studies of individuals and small groups of individuals linked for perhaps just a moment in time and place by shared beliefs, social status, behaviors, tastes, and experiences of the world (and perhaps not at all by ethnicity); and second, toward understanding these individual beliefs and actions as taking place within a 'modern world system' of some sort, a system that at the least challenges, and in some cases seems nearly to obliterate, cultures and societies as "traditionally understood" (ibid.: 152).

These concerns and conditions perfectly fit the demographically diverse, geographically dispersed aggregate of individuals who have constituted the social life of Conduction, where fluid contingency has proven the norm and

where an assumption of aesthetic modernity with all of its self-conscious ambition is a given.

Further defining the methodological tack and analytic emphasis of the current study is the privileged position of performance (and in the case of Conduction®, this very much includes rehearsal) as data collection site and as the arena in which the cultural facts under examination are the most ontologically full. “As opposed to the old musicological stance towards performance that tends to ignore or minimize contextual differences in the execution of a piece of music,” writes Gerard Béhague, “the ethnography of performance conceptualizes performance as an organizing principle, a process and event in which human actors interact according to specific rules or codes” (1997: 12). Interaction according to “rules or codes” must be approached in the case of Conduction in much the same way as this concept would be approached in any other music. That is, by attending – if not simultaneously, then interchangeably – to the formalized and explicit norms that constrain musical interaction (in this case, the protocol and vocabulary unique to Conduction) as well as the subterranean norms that may escape formalization or articulation, but are no less important in defining the mode of musical interaction. Béhague writes that:

the relationship of listener to music is undoubtedly the most neglected area of analysis. A listener-centered approach has the advantage of attempting to understand the individual references that lead to a specific set of meanings ascribed to a specific musical object and/or event. Individual listening is critical and creative, yet always limited by the listener’s perceptual abilities informed by cultural references based on individual experience. Just as we must be concerned about the musician’s discourse, we must consider that of the listener. (ibid.: 16).

Listeners and other forms of witness abound in the praxis of Conduction® and they speak, write, and blog about what they have experienced. Audience members, critics, and other listener-observers have been used in this study as sources who can efficiently situate Conduction not simply as a performance idiom but as a sound product that must satisfy the requirements (sonic and non-sonic) of some number of individual listeners in order to remain viable.

Performance implies competence, and this project began with the assumption that there might be something to Morris' claim that his music was a means for accessing and amplifying basic musical competencies, and applying this *musicality*, as he is inclined to call it, toward the creation of new music. Furthermore, this music should pass standards of beauty, thoughtfulness, and expressiveness comparable to those by which a more conventionally constructed musical work might be judged. Sorting through the complex way in which Conduction ensembles and their conductor define, communicate, and modify performance standards constitutes a significant portion of this project. Benjamin Brinner's work on Javanese gamelan posits musical competence as an important primary focus for ethnomusicological inquiry:

Since musical competence encompasses all the types of knowledge and skills that a musician may need, it is an organic rendering of the "systematics" of a musical tradition – the relationships between the things that are known. Grappling with the defining characteristics of a given competence should lead to an understanding of the inner workings of that tradition. It requires that we integrate our knowledge of disparate aspects of the musical tradition by attempting to understand the ways in which such integration takes place in the minds of practicing musicians. Thus the study of musical competence takes us to the very heart of music-making, to the aesthetic judgments involved in the assessment of performers and the performances they create. (Brinner 1995:3)

Brinner advises that "any attempt to model competence requires that we start with working definitions of the component clusters of knowledge and skills that

constitute a competence”; he then enumerates a set of such clusters or domains of competence. Brinner’s list of “component clusters” includes: *sound quality, sound patterns, symbolic representation, transformation, interaction, orientation, ensembles, repertoire, performance context, and meaning or symbolism* (ibid.: 40-41). An attempt has been made to apply these analytic categories to the data amassed during my time spent observing Conduction® performances.

Brinner is also aware that in his target music (Javanese gamelan) the relative strengths and weaknesses of these competencies are primarily played out in the interaction between ensemble members. This is no less true of Conduction. Brinner’s focus on interaction also yields useful theoretical constructs that have figured prominently in this attempt to bring Conduction within reach of ethnomusicology. Here, Brinner sheds light with his admonition that “to fully understand an interactive network, we need to go beyond the analysis of individual roles and relationships to think about the structure within which these roles and relationships are ‘played out’” (Brinner 1995: 180). In the case of Conduction, where the non-traditional nature of performance roles is most salient, this is a particularly valuable reminder. While Brinner concedes that our systematic consideration of interaction may turn our attention to “hierarchy and other aspects of division of labor,” he also emphasizes the presence of “networks within networks, which have their own internal organization, priorities, functions, and means of communication.” Applied to the Conduction ensemble, this means that the distinction between conductor and instrumentalists may not necessarily be the only or most important subdivision within the network as a whole. How players conceive of their place within the

group may in fact be a combined function of what instrument they are playing, what instrument others are playing, and what they are asked to play. In response to these observations, Brinner offers as the fundamental object of analysis what he calls “the interactive system” consisting of “the means by which performers communicate, coordinate, and orient themselves,” a set of “acts” that includes “cues, responses, prompts, signals, and markers...interdependent conventions intelligible to a group of people who use these conventions in a fairly consistent manner under recurring conditions” (ibid.: 183). The idiosyncratic embodied language of Conduction® closely corresponds with the communicative acts highlighted by Brinner making it especially amenable to analysis under his rubric. What becomes interesting is how Conduction’s language uniquely configures its *cues*, *responses*, *prompts*, *signals*, and *markers* and the implications of that configuration.

If, as has been suggested, Conduction is embodied notation and this fact accounts for much of both its value and meaning, then there should be some clarity about what is meant by embodiment. For the full breadth of this clarity, this study turns to a number of authors and investigators who have looked at the role of the body in musical experience and experience as a whole. As was mentioned in the second chapter, Greg Downey’s article on capoeira offers to open up the phenomenological horizon of music to include in addition to perceptions anchored in hearing, perceptions which adhere to or are derived from bodily motion.

Like Brinner, John Baily also sees performance as an especially productive point of access for musical truth, but Baily draws our attention to the embodied nature of performance:

One understands the music from the inside, so to speak. This means that the structure of the music comes to be apprehended operationally, in terms of what you do, and, by implication, of what you have to know. It is this operational aspect that distinguishes the musical knowledge of the performer from that of the listener without specific performance skills. The technical problems that arise in learning to perform may also be revealing about the “ergonomics” of the music, showing how it fits the human sensori-motor system and the instrument’s morphology (Baily 2001: 94).

The ability of the performer to access what Baily calls the “fit” between Conduction® and the “human sensori-motor system” provides a valuable line of inquiry, even if the current study is limited in its ability to do much more in this area than offer suggestions about where future studies of Conduction might begin.

Vijay Iyer – a scholar and pianist who has had experience playing under Conduction with ensembles led by both Greg Tate and Morris– addresses the longstanding absence of the body from musicology. He argues that “cognitive universals grounded in human bodily experience are tempered by the cultural specificity that constructs the role of the body in musical performance” (Iyer 2002: 387). He sees a “mismatch” between Western and nonWestern musical grammar largely resulting from disparities in “the status of the body and physical movement in the act of making music” (ibid.: 388). Iyer cites recent developments in neuroscience to argue for the embodied nature of cognition. “Cognitive structures emerge from the recurrent sensorimotor patterns that enable the perceiver to guide his or her actions in the local situation,” he writes, “The emergent, learned neural connections between the senses and the motor system form the basis for cognition” (ibid.: 389). Perception, cognition, and action are to be seen as complementary and intermingled processes based in part on neurophysiological evidence that even the highest cortical areas have

direct connections with the cerebellum – the structure at the base of the brain that coordinates gross and fine muscular motion. “The mind thereby becomes a *distributed* entity, an emergent characteristic of the whole sensory-central-motor neural system,” writes Iyer, “existing in the elaborate network of interconnections that extend throughout the body” (ibid.: 389-390). Without overreaching the implications of the collected data, it is hoped that this study can use these insights and others to begin to shed light on the ways Morris’ method in action might actually model a type of collective consciousness.

When I first began trying to think of Morris’ method in a scholarly way, I assumed that some theory of improvisation would be a primary organizing principle in attempting to tell the story of Conduction®. Certainly my instincts as a journalist and fan had led me to believe that improvisation must be near the core of any analysis of this music. A romantic mythology of improvisation as inspired extemporaneous (i.e., revealed) music and therefore emblematic of freedom and gnostic truth has long united the listeners and critics of jazz. This valorization of improvisation as a kind of supernatural endowment became especially apparent as the music that was birthed in New Orleans at the beginning of the last century shed large portions of its strictures of swing and formal regularity during the latter half of that century. Writing in 1966, Amiri Baraka (then Leroi Jones) declared that this new chapter of jazz method and sound “begins by being free. That is freed of the popular song. Freed of American white cocktail droop, tinkle, etc. The straight jacket of American expression *sans* blackness...It screams. It yearns. It pleads. It breaks out” (Jones 1967). This music even became to be known as *free jazz* or *creative music* in some quarters. Bruno Nettl has given considerable attention to the

practice of improvisation and considers it axiomatic that “improvised music requires a greater creative effort on the part of the performer than does composed music, and indeed, one way we may perhaps define improvisation is by measuring the degree to which the performer is creatively involved” (1974: 17). George Lewis describes a “culture of spontaneity” in the 50s and 60s and observes that “in both Europe and the United States, improvisation and free jazz in particular, was widely viewed as symbolic of a dynamic new approach to social order that would employ spontaneity both to unlock the potential of individuals, and to combat oppression by hegemonic and racist political and cultural systems” (Lewis 2006: 432). But in an article defining his work for the readers of *Contemporary Music Review*, Butch Morris tells us that Conduction® is in large part his answer to the question: “Why preserve the differences between notation and improvisation?” (Morris 2006: 533).

Many within the community of musicians who molded a post bop jazz have long been aware of the fragility of any presumed opposition of spontaneous and premeditated composition. For the Chicago-based musicians who formed the Association for the Advancement of Creative Musicians (AACM), the embrace of the musical “freedom” that was the cultural companion to the Black liberation movement of the 60s and 70s did not call for the annihilation or dilution of structure as much as an aggressive opening to new possibilities of structuring musical experience that must draw fluidly from improvised, composed and other sources (Lewis 2008). Philosopher Bruce Benson has offered an analysis of what is meant when one is said to be musically improvising and where that behavior might be implicated in domains

not usually held to be improvisational – for example, composition and the performance (or interpretation) of composed works.

I am not suggesting that we jettison the use of the terms “composition” and “performance” and replace both with “improvisation” (nor am I suggesting that we abandon such terms or such notions as “transcription” or “arrangement”)...But I *do* mean to suggest that we should think of these entities (or, better yet, *activities*) in a different way, one that makes improvisation central to them. (2003: 31)

What remains is a situation where improvisation can no longer be posited as a separate performative process, one pole of a dichotomy, the other end of which is the strict interpretation of composed material, but rather as an orientation and capacity that colors all aspects of music making, a capacity that is foundational to the competencies held here to be central.

It is after allowing composition and improvisation to blur considerably at their edges (in music in general and Conduction® in particular) that we must embark on a consideration of precisely what constitutes an authentic performance of a Conducted work. While the ontology of the composed work in the case of Conduction may seem hopelessly complicated by its liberal use of improvisatory input and rendered all but irrelevant by the lack of an applied requirement for repeatability, it is far from a matter for arcane philosophical speculation. In the current musical economy, attribution of authorship and clear identification of what is authored can have important financial repercussions. Jazz, which is also a means of structuring improvisation, has long had to negotiate a similarly complicated conception of the ontology and authorship of the musical work for similarly pragmatic reasons:

American copyright law requires record companies to pay royalties on the basis of ongoing record sales to the copyright claimants, typically the composers and the music publishing houses associated with the pieces the record companies use. For the most part, the copyright law does not distinguish between a fully

arranged performance of a piece, in which, for example, a dance band treats the piece's melody as an end in itself, and a performance in which a jazz group uses the piece as a vehicle for its own invention. Correspondingly, the law fails to recognize as composition improvised solos and accompaniment, which characterize the greater part of a jazz group's performance. Recording companies are not compelled to make the same financial arrangement with improvisers that they must with other composers. (Berliner 1994: 477-478)

In spite of the onerous implications of the registered trademark symbol with which Morris has tagged Conduction®, his method dilutes the sovereignty of the sole composer and provides a means of multiplying musical intelligence through the distribution of authorship. Using an analysis of live recordings that Thelonious Monk made as a leader, Gabriel Solis considers the ways in which the jazz community has approached the question of how to treat different instantiations of the same work and argues for a "post-poststructuralist position on authorship" (Solis 2004: 331). Solis considers the discussion of the ontology of collectively arrived at works to depend upon "whether a jazz community (or communities) can really be thought to exist and whom it can be said to include. Without this humanizing context, the questions of ontology and authorship become merely theoretical; in context they may be significant in a down-to-earth way" (ibid.: 316).

Stephen Davies clearly articulates the relationship of authorial intent to authentic performance. "The performer can be intending to perform the work in question only when intending to perform that which is constituted as the work by the composer," asserts Davies. "The hearer might dismiss the composer's intentions as worthless and refuse to allow his or her response to the work to be ruled by those intentions, but the performer, in order to be performing the work in question (and not to be improvising or fantasizing on that work instead) must be dedicated to preserving those of the composer's intentions which are

determinatively expressed and which identify the work as the individual which it is" (Davies 1995: 23). Davies' treatment of work ontology also attempts to accommodate the creative contributions of interpretative performance: "That which is specified by the composer under-determines the sound of any accurate performance of the work. If 'authentic' means 'accurate', then many different-sounding performances could be equally and thoroughly authentic" (ibid.). Jerrold Levinson offers a modified notion of composition as Platonic sound structures and although he makes clear to limit the applicability of his arguments "to that paradigm of a musical work, the fully notated 'classical' composition of Western culture", his model is helpful in providing language for problematizing the broad sociohistorical context in which musical composition, including Conduction's compositional aspect, is enmeshed (Levinson 2003: 6). Levinson sees as the "obvious consequences" of adopting his ontology that "musical composition would be revealed as necessarily personalized" and "be seen as a historically rooted activity whose products must be understood with reference to their points of origin" (ibid.: 28). Lydia Goehr's arguments are representative of a skeptical third rail in this discussion that asks why the presumptions of the ontology of musical works must require us to accept so many ideas that seem contradicted by our real-world experience of music:

Musical works enjoy a very obscure mode of existence; they are "ontological mutants". Works cannot, in any straightforward sense, be physical, mental, or ideal objects. They do not exist as concrete, physical objects; they do not exist as private ideas existing in the mind of a composer, a performer, or a listener; neither do they exist in the eternally existing world of ideal, uncreated forms. They are not identical, furthermore, to any of their performances. Performances take place in real time; their parts succeed one another. The temporal dimension of works is different; their parts exist simultaneously. Neither are their works identical to their scores. There are properties of the former, say, expressive properties, that are not attributable to the latter. (Goehr 1992: 2-3)

Goehr's critique and her exploration of Western art music under conditions in which the concept of the work was more and less powerful has prompted scholars like Aaron Ridley to question whether the idea of musical works, having an ontology independent of the instances of their performance, serves any value beyond providing a focal point for philosophical debate. "When was the last time," he asks, "that you came away from the performance of a piece of music – live or recorded – seriously wondering whether the performance had been of *it*" (Ridley 2003: 207). As will be shown, Ridley's question takes on a different character when applied to Conduction®.

The data on which this study of Conduction is founded is a combination of secondary sources that have been described earlier and primary sources derived from the time I spent around Morris and his performances. The primary materials are of two types – transcriptions of observation notes and transcriptions of interviews collected either in person or electronically (email and telephone). Observational records were hand written. An effort was made to capture some sense of the gestalt of performances and rehearsals, noting as many contextual details directly proximal to Conduction as well as facts removed to some extent from the acts immediately surrounding performances and rehearsals. Interviews are of three principle types: i) those with Morris; ii) those with his collaborators; and iii) those with other subjects. Because of the performance-centered nature of this work, the first two types represent the bulk of the interview material processed. Because of the single-subject focus of this work, the interviews conducted with Morris probably equal the cumulative time spent talking with all other performers. Questions were intended to establish a window into the phenomenology of participation in this unusual performance

practice and to allow the participants to speak on their assessment of the musical, social and other values of Conduction®. As I spent more time with Morris, our sessions became discussions on a wide range of topics that often strayed far from the directly musical. Clearly no one has spent more time considering the theoretical and practical ramifications of his work than Morris and his perspective has been allowed to liberally cast its shadow upon these pages. That perspective proves revealing not only in establishing a productive and logical starting point for the critical investigation of Conduction but also by connecting the reader with the human energy that birthed and has sustained this unique strategy for making music.

## Chapter 3: The Long Road to Conduction

### **3.1 Orthotics and Prosthetics**

Butch Morris was born in Long Beach, California on February 10, 1947. He spent most of his childhood and adolescence in and around Los Angeles. The musical creativity of Black Angelinos has a long history spanning a wide number of styles and genres. Brian Cross opens his study of hip hop in Los Angeles with a historical survey of cultural life in Black Los Angeles beginning in the 1940s. In providing the context for an examination of rap culture in L.A., Cross finds it fitting to start with an extended account of a Charlie Parker recording session (featuring a 19-year-old Miles Davis) in the spring of 1946 at the Hollywood-based Radio Recorders Studio that immortalized the gestational moments of bebop. He then paints a picture of the rich cultural life that emanated from Black Angelinos during that time using jazz musicians as his primary examples (Cross 1993). Los Angeles has been a center of Black intellectual and artistic activity as emblemized by jazz since African Americans began migrating there in large numbers in the years between the world wars. Los Angeles was an important center of organized activity aimed at securing and expressing Black self-determination – political and cultural – during the nearly three decades of heightened struggle for black civil and human rights that followed the Second World War and encompassed the war in Vietnam. Steve Isoardi helped L.A. pianist and band leader Horace Tapscott assemble his 2001 autobiography *Songs of the Unsung*. He has also written a book documenting the community arts movement that Tapscott was responsible for launching and maintaining in the heart of Black L.A. In the course of

developing the latter project, he interviewed both Morris and his brother Wilber, a highly valued jazz bassist who died in 2002. Isoardi's published work and his interviews with Butch and Wilber have been indispensable in establishing the early years of Butch Morris' life and defining the social conditions surrounding his development as a person and musician.

Isoardi points out that while Los Angeles enjoyed a reputation as an oasis of racial tolerance, the black residents of the city still existed within boundaries drawn by forces largely outside of their control:

A distinct African American community was also an early twentieth-century creation, the result of a rising tide of racism, legally maintained until the late 1940s through racially restrictive housing covenants in property deeds. An oppressive political establishment, hostile Los Angeles Police Department, separatist social structure, and racist organizations, such as the Ku Klux Klan, all contributed to the grotesquely unjust social order which forced most African Americans to live along Central Avenue. (Isoardi 2006: 18)

Cross also underscores the animus and suspicion between the LAPD and the black community. "The Los Angeles Police Department has since its inception been the front line in the suppression of people of color in this city" (ibid.: 8).

Both Cross and Isoardi describe Central Avenue as the cultural and commercial spine of L.A.'s Black enclave during the time Morris was growing up there. "Extending southward from the downtown area," Isoardi writes, "Central Avenue was the African American economic and social center in segregated L.A. As the population grew...the community expanded along Central from First Street to Slauson Avenue, some four miles south – an area that came to be known as the Eastside...By 1940, approximately 70 percent of the black population of Los Angeles was confined to the Central Avenue corridor" (Isoardi 2006: 19). Butch's brother Wilber was born on November 27, 1937. In his

conversations with Isoardi, he recalled the Morris family living on 101<sup>st</sup> Street near Will Rogers Park in a section called Avalon Gardens. Central Avenue separated Watts from Avalon Gardens. Their house was very near Central Avenue and therefore very near the main artery of the community and also very near Watts.

By the time Morris was born, the nightclubs of Central Avenue had already earned an international reputation as listening environments showcasing some of the best and most creative of the jazz elite. Cross recalls the conditions that led to the decline of the Avenue as a vibrantly cohesive arena for black musical excellence:

Central Avenue continued as the center of black L.A. until the mid- to late fifties. It had been a popular part of the social map of Los Angeles for the Hollywood bohemian set. It was closed down by a combination of city legislation, a declining black economy and police intervention. The idea of races mixing in late-night enjoyment of African American music was too much for conservative city authorities...What south central Los Angeles lost with Central Avenue was a locus for the black cultural, cross-generational experience. (Cross: 7).

Friction between law enforcement and the community came to a head following an ill-fated traffic stop on August 11, 1965. Isoardi quotes poet Sonia Sanchez as saying the shooting which fueled the disturbance started in Will Rogers Park (ibid.: 89). A week later 34 people were dead, over a thousand injured and several thousand more detained. The Watts Rebellion of 1965 became the template for a succession of long hot summers in American cities, a trope which lay dormant after the turbulent 60s, but returned with a vengeance in the wake of the acquittal of four white officers charged in the videotaped beating of black motorist Rodney King in 1992.

Wilber describes their father as a naval officer who played drums around New York in the 20s and 30s before enlisting. He describes their mother as a housewife who raised Wilber and his four siblings – three brothers and a sister, Butch the next to youngest, Wilber the next to oldest, with their sister in the middle. Wilber recalled his oldest brother as having been very good at clarinet from elementary through high school and that his sister sang (S. Isoardi, interview recorded 9/21/2000).

Butch and Wilber were the only ones to pursue careers in music. Morris started at the age of 14 on trumpet. During most of the time he spent in the service he played the flugelhorn. He eventually migrated to cornet. “In Junior High School I had a music appreciation teacher, and every morning she would come in and tap out a rhythm [Morris taps out happy birthday with a pencil] and say ‘what’s the name of this song?’ Everyday, she’d have a new song. It would just put your ears in a different place, because all she is doing is tapping rhythm. Sometimes you’d get it, sometimes you don’t. But that’s about as silent as I heard a class get, but we were just trying to figure out this song, just through the rhythm. To me, that was a very big, very important lesson in the whole educational process” (R. Hill, recorded in 1990).

When Morris graduated from Fremont High School, he didn’t go to college with many of his peers. “I had decided that after being in school since I was five years old, it was time for me to learn how to think on my own rather than someone else putting something in my brain. So they went off to college, by the time I got out of the military, they had graduated” (S. Isoardi, interview recorded 9/3/2001). ”

After high school Morris took a job copying (mostly big band) sheet music at Grant's Music Center. It was an experience that increased his familiarity with the conventions of standard notation, the creative power of arrangers, and through arrangers the susceptibility of musical works to modification. In 1966 he went into the Army and was deployed to Vietnam where he was a medic. "I used to practice in the ambulance. Something happened there, I don't know what it was, but conceptually it changed my whole outlook on how to make music. And what all of these [musical] laws were, and how these laws had affected me all these years. They didn't mean anything anymore" (1990, recorded by R. Hill). Aside from his solo practicing in the ambulance, Morris says he didn't play much music in the Army, but he did write (music) and paint a lot and came to some important internal realizations about what he wanted to get out of music. Morris to this day keeps at least one small notebook with him at all times into which he will enter bits of music as they come to him.

During the time of his military service, Morris was exposed to the L.A. jazz scene through his brother, who was a much in demand bassist and held rehearsals regularly in the family's garage. In 1968, Morris recalls being home on leave and hearing his brother in the garage playing in a band led by Stanley Crouch (drums) and featuring Arthur Blythe on alto sax, Bobby Bradford on trumpet, all musicians who along with his brother would play an important role in his musical development. While Morris was in the service, Wilber had also begun an affiliation with Horace Tapscott's UGMA (Underground Musicians Association), which in 1968 became UGMAA (Union of God's Musicians and Artists Ascension). Tapscott, a trombonist turned pianist and bandleader,

conceived of UGMA/UGMAA as an artistic collective that would act in support of the accelerating nationwide movement for Black political liberation and collective cultural reaffirmation as well as the specific needs of the Black community in South Central L.A., where the group operated out of houses and buildings secured by Tapscott and other members of the collective. Tapscott's sustained organizational effort should be seen in the context of similar moves by artists in major metropolitan areas across the United States. In St. Louis, Oliver Lake and Julius Hemphill (who along with David Murray and Hamiet Bluiett would form the World Saxophone Quartet) had been a part of the Black Arts Group which was founded in 1968. In Chicago in 1965, the Association for Creative Musicians (AACM) had begun around improvisers Muhal Richard Abrams, Phil Cohran, Steve McCall, Jodie Christian, and later Anthony Braxton, George Lewis, and Henry Threadgill to name only a few. The AACM began their meetings facing east, aligning bodies with a counter-colonial pro-African ideological orientation. A decade earlier and also in Chicago, Sun Ra had assembled his first Arkestra – a performance unit that existed as an extended family organized around and embodying the leader's heliocentric world view. Horace Tapscott began his efforts to build a creative community of black artists who could function as a tightly-knit cadre of artist activists in the late 50s and early 60s. Inspired by Sun Ra, he also called his band an Arkestra or often just the Ark for short. The Pan-Afrikan Peoples Arkestra as an ensemble was soon augmented by an organizational structure which, heavily influenced by the Black Panther Party for Self Defense, had adopted a much broader agenda of grass roots community empowerment:

We were moving beyond being just an Arkestra, so we formed a larger group called the Underground Musicians Association (UGMA). Because the music we played wasn't accepted on top of the ground, we just separated ourselves...In these early days, UGMA became a very dangerous commodity in the community because of our comradeship and because of what we were saying about what was happening in the community...Everywhere we went, the whole group would be with me. We'd all be in cars, four or five of us, all the time, and we'd go to places together, not only to play but also to listen. (Tapscott 2001: 87-88)

Morris came out of the military in August 1969 and began studying prosthetics and orthotics (with a minor in physical therapy) at Los Angeles Southwest Community College. UGMAA had become a major cultural force in Watts and an inescapable community presence. It was Arthur Blythe and Morris' brother Wilber who introduced him to the scene surrounding the UGMAA house. It wasn't long before his interest in music had overtaken his interest in artificial limbs. "When I met Horace, basically Horace just said 'welcome to the band' or something like that and just gave me the music and I was reading the parts. Then there weren't a whole lot of gigs. In the beginning when I got in, there weren't a whole lot of gigs at all," Morris recalls, "I mean we just looked forward to rehearsing, I forget how many times a week...By 1970 I was rehearsing with Horace and I left school and kind of hung out with the band all the time" (S. Isoardi, interview recorded 9/3/2001).

Undoubtedly UGMAA and the Arkestra were formative musical experiences for Morris, defining his first ensemble work as a professional musician. Tapscott also used hand signals to regulate his ensemble's playing, but Morris doesn't see this practice as having influenced his later work with Conduction® except in one specific way: "Horace for me was one of the first people that didn't have rehearsal letters like section A-B-C-D-E-F-G. He had

section numbers 1-2-3-4-5-6-7. So he could just put up his fingers,” Morris reflects. “Of course he had his own vocabulary of signs and gestures but they come with every bandleader’s territory” (S. Isoardi, interview recorded 9/3/2001). Morris sums up his inheritance from Tapscott as a more nuanced complement of aesthetic perspectives including as emphasis on the unique sound potential of large ensembles:

I love the way he writes and the way he orchestrates his material...He showed me many things about how to use the instruments. Even though I don't think I was a good soloist, I think he understood that I was a good ensemble player. I learned more and more about being in the ensemble and what kind of responsibility you take being in the ensemble...And there's nothing wrong with being a great ensemble player. And when you think of Johnny Hodges, Johnny Hodges was a great soloist but he was a great ensemble player. You can name a lot of them in the 40s and the 50s. In the 60s and 70s that didn't exist unless you played in professional big bands. You just couldn't grab a bunch of soloists and put them together and make a band and get that great band sound. I think that's what I learned most from Horace, how to create an ensemble construction that can help support the composition itself (Butch Morris recorded by S. Isoardi, 9/3/2001).

At some point the lack of paying work with the Ark stimulated Morris to pursue his own projects with ensembles that he organized. It was during that period that he met tenor saxophonist David Murray. Murray, a native of Berkeley, California, had come to Pomona College to go to school and work his way into the L.A. music scene, presumably under the tutelage of Stanley Crouch. Murray, a prodigious player who had formed his first R&B band when he was twelve, had first been exposed to the avant garde jazz of the period at a rehearsal of Crouch's band that he had been invited to on his eighteenth birthday in 1973. Murray shared a house with Crouch and flutist James Newton in Pomona (Isoardi 2006: 137-138). Morris recalls the circuitous involvement of Stanley Crouch in his first encounter with David Murray:

Stanley had sent David to meet me. I think Stanley's hope was that we would hook up and play, which we did, but the first time I met David, he walked in on a

rehearsal I had at Rudolph's. I was rehearsing a band with a bassoon, cello, percussion, and harmonium. David was kind of young and immature and he thought this was funny music. David was just coming out of R&B and was looking towards jazz, but he hadn't heard this. He had such a great fresh energy. We worked together and I showed him a lot. (Butch Morris recorded by S. Isoardi, 9/3/2001)

Murray and Morris began a long and mutually beneficial association and friendship. The first group they formed was called the David Murray-Butch Morris Quartet and featured the compositions of both men as well as Morris' arrangements of Murray's tunes. The group found gigs in southern California and the San Francisco Bay Area. In addition to the brass and reed players the group included Mark Dresser or Roberto Miranda on bass with Don Moye being one of several drummers used. Sometimes flutist James Newton played with the group, and vocalist and pianist Diamanda Galas. Morris speaks warmly of his friendship with Murray and recalls plotting strategy while fishing under the Oakland Bay Bridge and spending his thirtieth birthday with Murray in Rotterdam.

### ***3.2 Eastward Migrations***

Vietnam left Morris in what he describes as terrible psychological shape. It is hard to imagine being in any kind of shape at all after serving as a medic in that war. He also found a certain cumulative discomfort with life in Los Angeles although he didn't initially recognize as such. In about 1973 (his recollection of the date is vague) Morris had hit a breaking point with the City of Angels. His mother, who he feels was aware that his malaise was more than just the post-traumatic residue of military service, drove him to San Francisco and left him there. In the Bay Area, Morris was able to continue his association with Murray, and also found a new community of musicians to collaborate with, including

Charles Tyler, Frank Lowe, and Charles Moffett, among others. Butch Morris and his brother Wilber both played in a band headed by Charles Tyler. Butch's professional discography begins in 1976 on a session with tenor player Frank Lowe called *The Other Side* on the French Palm label for whom Morris did his first three recordings. Lowe was born in Memphis and was working for Stax Records by the time he was 15. He spent a short stint in the late 60s with Sun Ra's organization and first came to wide public attention as part of a group headed by Alice Coltrane.

Morris' experience with drummer Charles Moffett was particularly instructive and provided a very different experience from his time with the Ark. Moffett had played drums with King Curtis, Eric Dolphy, Pharaoh Saunders, and Archie Shepp. He was a good friend of fellow Texan Ornette Coleman and was an important collaborator with Coleman in the refinement of his pioneering approach to jazz. Moffett studied trumpet in high school and at 19 was the welterweight boxing champion for the U.S. Navy's Pacific Fleet. Morris saw Moffett as "really being in charge, where there's no notated music and Charles conducting all this improvisation. I told Charles; I said 'listen, I want to carry this on because I've always been looking for that line that separates improvisation from composition or interpretation from improvisation'" (S. Isoardi, interview recorded 9/3/2001). In interviews and writings, Morris consistently cites his experience with Charles Moffett's conducted improvisation as the primary impetus for the development of Conduction®:

Charles Moffett had a rehearsal band at what was called Club 7; we played compositions, but from time to time Charles would literally conduct the compositions and ensemble improvisations; I say literally, because he would slow them down or speed them up or give accents for the band to play. I had never seen anyone conduct this way before--usually the conductors I had

worked with before would beat time or give or remind us of a dynamic. The sign I now use for “sustain” and the gesture I use for “literal movement” come from Mr. Moffett’s vocabulary. (Morris 1995: 1-2 )

Morris says that he regarded Moffett as a mentoring force in the development of Conduction®, and would periodically turn to him for advice on how to accomplish certain effects. Also, in Berkeley, Morris met Jacqueline Hairston, a Julliard-trained composer and choral director with a penchant for Negro spirituals who was his first conducting instructor.

After he relocated to Oakland, Morris returned to L.A. frequently for musical work and to visit his family. During one of those visits, Morris and Arthur Blythe were driving to Santa Monica in a car belonging to Morris’ mother. The car had a defective tail light. A piece from Ornette Coleman’s *Science Fiction* came on the radio. Recorded in September 1971 and released in 1972, *Science Fiction* featured a band composed of musicians associated with both Coleman and the west coast avant garde. Trumpeter Don Cherry, bassist Charlie Haden, drummer Billy Higgins, tenor saxophonist Dewey Redman, drummer Ed Blackwell, and trumpeter Bobby Bradford recorded as two distinct quartets and as a quintet with Bradford, and as a septet. Morris thinks the track was “The Jungle is a Skyscraper” and remembers vividly that both he and Blythe were excited to hear musicians whose work was so close to the sound that they and their peers were putting on the map. “And Arthur said, ‘we’ve both heard this before. Who the fuck is that?’” The police stopped them right after that; due to an outstanding traffic violation, Morris was jailed. It was the third time he had found himself in an L.A. jail. Blythe had to take his mother’s car home. While sitting in jail, his frustration with the situation turned to a resolve to leave the

west coast permanently, which he did with the help of David Murray and Frank Lowe. While Morris may blame his eastward migration on the incident with the police, there were other compelling reasons for him to pull up stakes and head for Manhattan; the epicenter of jazz music had already drawn away many of his Bay Area and Southern California cohorts. Stanley Crouch, for example, moved east and began to shift the nature of his contribution from performance (Muhal Richard Abrams said his playing sounded like he was moving furniture) to promotion. He became the music director at a loft in the Bowery called the Tin Palace and ran Studio Infinity, a performance series and jam session out of his apartment above the same club (Lewis 2008: 336).

In New York, Morris' association with Murray (who had also relocated) continued, with Morris writing and arranging for albums that now featured the celebrated tenor player as the indisputable leader. He also continued to record with tenor player Frank Lowe and began working with violinist Billy Bang, a fellow Nam vet with whom he made several important recordings over the years, most recently *Vietnam: Reflections* (2005) and *Vietnam: The Aftermath* (2001), both on the Justin Time label. Morris started teaching in Europe while still getting established in New York. In 1977 he began teaching a workshop in Rotterdam in the Netherlands. In 1979 he replaced Karl Berger as instructor of jazz and improvised music at the Conservatoire Royale in Liège, Belgium. While in Europe, Morris recorded with Steve Lacy and cut numerous sessions with Lowe and Murray. He performed with Alan Silva, Frank Wright, and his own groups. Teaching in Holland and Belgium simultaneously, Morris observed what he saw as regional or cultural differences in how interpretation was approached. In 1977 Morris played cornet on an album entitled *David Murray*

*and Low Class Conspiracy Live, Vol. 1.* The session was recorded live in Amsterdam and also featured pianist Don Pullen, bassist Fred Hopkins and Stanley Crouch. A long Murray-penned composition filled the first side of the original vinyl release, with side two consisting of “Joann's Green Satin Dress,” a Morris original. Throughout the 80s, Morris composed, arranged, conducted, and played cornet with Murray’s ensembles, including his octet and several smaller groups. Morris’ conducting was a part of the draw of the weekly residency of the David Murray Big Band at the Knitting Factory. Morris’ small ideas – his melodic themes – are elegant. “Joann’s Green Satin Dress” had been intended as a minuet for music box, but he was told by the engineers at the Swiss music box manufacturer Reuge that his composition was too chromatically complex to be adequately handled by their tuning. He returned to Switzerland with “Nowhere Everafter” which was converted to music box and is also featured on the David Murray album *Ming’s Samba* (1989) and the Butch Morris album *Homeing* (1987). His large ideas – arrangements and compositions – are lush and swingy. As a player, his cornet work was typified by a “tightly muted timbre” (Shipton, n.d.). With that tightly chortled tone, he tended to play small phrases that sparkled in their succinctness with a distinctly voice-like quality. He was not a player to get lost in his solos. If anything, his playing reflected his appreciation of the ensemble player and ensemble sound. “When I was in the Gil Evans band, he used to make me solo after Lew Soloff. Lew Soloff played the baddest trumpet shit in the world and I was like, what am I going to play after Lew Soloff. But I found a way to come in...I had to. I couldn’t contend with him [Soloff]. I wasn’t that kind of player. You know, there’s other trumpet players that would have stood toe-to-toe with him and screamed

way up in the stratosphere playing that articulated trumpet shit, but I wasn't one of those cats, so I had to figure out another way to come in and still raise the level of the ensemble" (Stanley 2003:18).

Clearly Morris, by his early 30s, had begun to make a niche for himself in New York's community of downtown innovators. A loft scene – that is, a network of small artist-focused/run venues – had developed for which his small horn (the cornet) was well-suited. When he returned from Europe at the beginning of the 1980s, he did some important work with a number of trios, often collaborating with his longtime friend, trombonist and electronic musician J. A. Deane (who was interviewed twice for this study). One trio was with Bill Horvitz and the other with Bill's brother Wayne. Yet a third trio featured Morris with Wayne Horvitz and percussionist Bobby Previte. Morris also recorded in a trio featuring Wayne Horvitz and William Parker.

I never decided to be a musician. No, I never decided. I just do things I love to do...I still to this day, I don't see the development of my music as something I had to pursue from someone else's point of view. I mean from switching from trumpet to flugelhorn, flugelhorn to cornet. When I came to New York, Olu Dara, even Bobby, Bobby Bradford was playing trumpet, Graham Haynes was playing trumpet. A lot of people were playing trumpet until I showed up and then all of them switched to cornet. I'm not saying none of them hadn't played cornet before it's just that their main instrument was trumpet because I think they really started to hear more and more how intimate the instrument could be. (Butch Morris recorded by S. Isoardi, 9/3/2001)

### **3.3 Like a Book**

In the midst of what could arguably be called a successful start for a musician with his interests and background, Morris was still plagued by conceptual questions that had been troubling him since his days of practicing flugelhorn in an army ambulance:

In 1968 I had this notion that music could be read like a book. You know, you might pick up a book you don't know and arbitrarily turn to a page and start reading—perhaps there is a story there--or something that sparks your interest, then you go to another page, and there is something else, maybe a description of a character. If you buy the book you can read it all. To me, art is the life of the imagination. I went to a painting and immediately focused on a particular detail; that detail became the entire painting. All of this because at the time I was asking myself, How can I make the music I'm writing more flexible? History has it that once it's written down, that's the way it goes. Well, I was never keen on history and picked up some music notation that I had written and approached it the same way I did that book and that painting and I isolated several areas, I then took each area and developed them through improvisation...It worked quite well and helped to soothe, but still did not answer my question. (Morris 1995).

His initial efforts to use bodily gestures to direct musical performance involved real-time arrangements of notated music. "I was standing in a store and I heard a Beethoven string quartet so I bought the manuscript – *Opus 130 Presto*. Without changing a note on the page, four string improvisers and myself gave a lovely rendition. I only added rehearsal numbers 1, 2, 3, 4, 5. I used three signs/gestures: repeat, sustain, and improvise. I could send any of the players to any of the rehearsal numbers at any time – I could also change the speed of what was being played" (Morris 1995: 2). Morris retains the ability to use his vocabulary to shape real time arrangements of written material. I have seen him do this on several occasions. He uses *Induction* to refer to the conducted interpretation of written material. Morris used his time conducting the Murray big band as a laboratory for developing the gestural vocabulary and ensemble sensibility that would eventually become *Conduction*®. In 1982 he used the gestural vocabulary that he had developed and tested up to that point to structure the jazz improvisers heard on Billy Bang's *Outline Number 12*, recorded and released in 1982. Morris is listed as "conductor" on Bang's record. This is reflective of a trend that would escalate through the 80s as Morris would

continue to contribute to jazz recordings and performances without participating as an instrumentalist. He continued to write and arrange for Murray after he had stopped playing in Murray's groups. By sometime in the early 90s it becomes clear that the words "cornet player" had been dropped from his business card.

On February 1, 1985 "Conduction #1" was performed at the Kitchen,<sup>4</sup> one of the small venues associated with the new jazz of the 80s, venues which simultaneously fostered and exploited what George Lewis calls a "discourse of intimacy" (2008). Released as *Current Trends in Racism (A Work in Progress)*, the disc features a mixture of jazz and non-jazz instrumentation with Frank Lowe on tenor; John Zorn on alto and game calls; Brandon Ross on guitar; Zeena Parkins on harp; Tom Cora on cello; Christian Marclay on turntables; Eli Fountain on vibraphone; Curtis Clark on piano; Thurman Barker on marimba, snare drum, tambourine; and the vocals of Yasunao Tone. Morris was six days shy of his thirty-ninth birthday. Writing a decade later, Ben Watson described *Current Trends* as "a stunning debut, sounding different from anything happening at the time. Simultaneously nervous and dreamy, its only precedent was the original 1975 Obscure label recording of Gavin Bryars's *Sinking of the Titanic*: sumptuous sonic realism, a confrontational sense of occasion" (Watson 1997: 32).

For a time he had called his system *Comprovisation*, but this proved unwieldy and Morris liked the double entendre that came with *conduction*, seeing the mutual exchange in his ensembles as a kind of heat or combustion among its components. Giving his works opus numbers was an obvious allusion to formalities originating in classical music but also served several other

---

<sup>4</sup> For a list of the numbered Conductions in reverse chronological order, see Appendix I.

significant functions. First, it reinforced Morris' long term commitment to the process. It emphasized the originality of Conduction® as a performance medium for which a discrete starting point ("Conduction #1") could be identified as well as implicitly reinforcing the commonalities and particularities of each performance. It was, in short, a decision having very positive implications for the perceived value of Conduction as a performance practice in one sense open to the performing community at large and in another very real sense exclusive to Morris' personal presence.

Writing a year before the first numbered Conduction, critic Gary Giddins took stock of the tide of exciting young jazz players that had been showing up in New York from diverse points south and west and the musical performance climate that awaited them in the city and beyond. Noting that "jazz turns in cycles – brief bursts of innovation alternate with longer stretches of consolidation," Giddins reserved judgment on "whether or not this influx of young talent is, actually, the beginning of a musical renaissance" (Giddins 1984: 142). He also saw in the proliferation of new small venues willing to take a chance on unknown artists an opportunity to hear "bands that sound like bands, rather than impromptu blowing sessions" (ibid.: 143). He described the 70s as an era that "suffered from a surfeit of individualism" (ibid.: 143) and contrasted its agenda with that of the artists of the mid-80s:

At least half a dozen saxophonists have been searching in different ways for a group sound that redefines the relationship between the composer and the improviser. Unwilling to depend exclusively on the traditional blues and song forms that nurtured jazz for half a century, they are revising, updating, and combining old structures to make new forms. Perhaps the most exciting event in New York in recent months was the unveiling of David Murray's big band for a month of Mondays at Sweet Basil; conducted by Butch Morris, and featuring such soloists as [James] Newton, [Wynton] Marsalis, and John Purcell, it meshed shuffle and swing rhythms, unison and polyphonic writing, daringly

imaginative improvisations, and a probing undercurrent of dark, jungly colors to suggest the kind of wickedly knowing bands that dominated New York in the days when Duke Ellington was testing himself at the Cotton Club (Giddins 1984: 143-144).

Giddins was resigned to the paucity of high profile opportunities available to this extremely productive and creative cadre of (*dark jungly*) musicians. “Yet most of this musical activity remains unheard outside the small enclave of New York clubs,” he writes. “American jazz musicians are largely invisible in their own country – unseen, unheard, unrecorded” (ibid.: 144).

Conduction® addresses this perceived need to reframe the relationship between composer and improviser with what might be perceived as a rather blunt tool for a precise retooling of the basic motions of music making. Through Conduction, Morris was not simply offering to renegotiate the dynamic tension between determinative and open tendencies in music. He was, in fact, deconstructing the very essence of what composition and improvisation had been presumed to be by operationally challenging the predetermination of the former and the openness of the latter.

His idea and his authority within that idea met considerable initial resistance both from inside and outside the ensemble. Having made himself literally the center of attention, Morris also confesses to being somewhat self-conscious at first about wearing the process in public, a feeling he gradually overcame. Watson points out that Conduction challenges the classical musician to “create symphonies in the naked instant” at the same time that “it offends the egalitarian, collective ethos of free improvisation” (Watson 1997: 32). Morris is reluctant to talk about problems with specific musicians, but Watson claims that free improv guitarist Derek Bailey once walked out in the first five minutes of a

Conduction® rehearsal. In the mid-80s loft scene Morris had heard large free ensemble blowing sessions test the limits of men and metal, but aside from being impressed by the accumulated energy and volume, Morris questioned the efficiency of the process. "I'd hear something happen and think to myself, 'I wish we could save that and use it again later in the performance'. But that was unheard of; there was no going or looking back," he reflects. "That music was lost to the ages and into the ears of the listeners" (Morris 1995: 2). The question of how to bring to large ensembles the form, focus, and flexibility of small group improvisation (like the trios he worked with in the mid-80s) had been a stubborn one. "Some large group improvisation is garbage. It is a high risk activity and it's not just difficult, it's kind of impossible," Derek Bailey concedes, "But it still does happen that now and then, it's really successful. And then it's extraordinary" (Martin 1996: 4). Directly asked to comment on Morris' solution to the problem of large ensemble improvisation, the British guitarist responded:

It introduces coherence; whether you actually want it in that form is another matter. I mean lots of people do like to try and turn large group improvisation into something else a bit more tidy; they usually do it by imposing structures of one kind or another, don't they, like Butch with his Conductions, Alexander von Schlippenbach with his scores and so on. It's OK. I just find that that is – I don't want to use the term easier, but I'll use it anyway – it's kind of easier. And it sort of misses the point. I think I'd rather have the failures of the other thing, personally (ibid.).

The feeling that Conduction voids the alchemy born out of a *communitas* that can only be arrived at outside the authoritarian shadow of the conductor is not an uncommon sentiment among free jazz loyalists. From the vantage point of this orthodoxy, Conduction might even appear as an anachronistic imperial symbol that has no place in the continuum of liberated African American musical expression.

Whatever perceived political or aesthetic contradictions others might claim to be attached to his baton are less than relevant to Morris. To him such debates are external to a kind of work ethic that is implicit in any reasonable notion of musical professionalism:

I'm doing Conduction® and that people understand before they enter the rehearsal. It's a system you learn and it's a system you participate in and it's a system that's used to construct music communally, or collectively. If your idea of this is to impose anarchy on it, it doesn't work here. I'm not equating free jazz with anarchy. I'm saying this is different, like bebop is different from free jazz, like pop is different from free jazz, like this is different from free jazz. That's all I'll say" (Butch Morris as quoted in Stanley 2003:17).

That is, a gig is defined by playing the music one is asked to play. Certainly there are enough microscenes around today that anyone can find a forum to publicly present just about anything, including every manifestation of performative freedom imaginable. But if you are asked to play music, you play the music. The fact of its location on a moving middle-aged black male body (or any other colored, gendered body of a particular age) as opposed to a printed score would not appear to compromise this basic performance requirement.

There are, of course, always exemptions, even from the mandatory. "Players in bassist William Parker's Little Huey Creative Music Orchestra are free to ignore the written music entirely. Parker preaches that 'the rule is that the moment always supercedes the preset compositional idea'" (Stewart: 2004: 180).

In 1995 *Testament: A Conduction Collection* was released, documenting fifteen of the first 50 Conductions on the American New World Counter currents label. Morris has performed more than 180 numbered works. He has never quite found his Arkestra, that is, a somewhat cohesive group of committed and

like-minded collaborators. “There are four or five people represented the most on this box set: J. A. Deane (trombone, electronics, sampling), Brandon Ross (guitar), Zeena Parkins (harp), Myra Melford (piano), Bryan Carrot (vibraphone). That was the core for a long time,” Morris told an interviewer. “Ultimately the idea is to have an orchestra here, just as I have orchestra/ensembles in Berlin, in Tokyo, and soon, in Italy. This country is late” (Henderson 1996: 2). Morris has worked with intermittent success to establish a standing ensemble versed in his vocabulary and its aesthetic and attentional demands. “For the last five years, Mr. Morris has been working continuously with the same ensembles,” writes Ben Ratliff in a New York times preview of a “Triple Skyscraper” performance in 1998, “because it takes time to teach new players all his conducting vocabulary. He keeps four different ‘Skyscraper Ensembles,’ in London, Berlin, Tokyo and Istanbul; the development of a New York group, including jazz improvisers like the drummer Susie Ibarra and the pianist Yuko Fujiyama, is his new project” (Ratliff 1998).

The concept of the performance ensemble as an Arkestra, first coined by Sun Ra, then later adopted by Tapscott for his Pan Afrikan Peoples Arkestra, then Jon Jang for his Pan Asian Arkestra, and finally by Conduction® disciple Greg Tate for Burnt Sugar-The Arkestra Chamber, references a counter-hegemonic, anti-civilization discourse with its apocalyptic implications of riding out biblical floods. Morris, on the other hand, in naming his geographically scattered house band, settled on a concept with less nihilistic connotations and more affirming of the collective project of civilization. “The skyscraper is a metaphor for an ensemble, or a collective, or a building, or the architecture of a music or some kind of monument to time and culture,” he explained to Ratliff

(ibid.). This effort to align his work with the continuity of Western civilization and its art can be read as yet another way in which Conduction® co-opts the social stance of classical music. The various iterations of the Skyscraper ensemble served their purpose, providing at least one solid recording (Conductions # 51, 52, 55, and 56) released as *Berlin Skyscraper* on the German FMP label in 1998 and several memorable performances. At the time that I started following Morris journalistically, he was grooming an ensemble called Sheng that featured instruments and players from East Asia, West Africa, and the Middle East. In Chinese, *sheng* is a wind instrument having multiple reeds; it also means upward moving energy. Morris held Sheng together for several performances including a free Chinese New Year's concert in Columbus Park, in the heart of Chinatown in 2002. In 2003 he merged the personnel and ideas of the two groups into Sheng/Skyscraper for Conduction #135, performed at the Venice Biennale and released in 2007 as half of a two-CD set on the Italian RAI label. The search for a community of performers well familiarized with the demands of Conduction, especially within the United States, has led to some strange quarters. On Avenue C, between 4<sup>th</sup> and 5<sup>th</sup> Streets in the part of the East Village that has yet to be completely gentrified, a single tiny blue light marks the door of the NuBlu Café, home of the NuBlu Orchestra, a large collective of wind, rock, and electronic instruments formed by Turkish emigrant tenor saxophonist Ilhan Ersahin. With NuBlu, Morris has employed Conduction to decidedly funkier ends. The twelve tracks released in 2007 on NuBlu's self-titled, self-released CD are crisply executed short Conductions that sound composed even though no sheet music, horn charts, or other prepared materials were used. These NuBlu Conductions are not included in the

numbered series and share aesthetic ground with acid jazz, intelligent dance music (IDM) and other strains of electronica. “I never in my wildest dreams thought the band that would get this much attention would be something more related to the pop vernacular, but so it is,” reflects Morris. “You know actually this band or some edition of this band could go very far – if they wanted to. I think the record is sedate I think it’s very sedate; it’s very restrained. I think we were still trying to find some way to go. But it’s cool, it’s cool.”

## Chapter 4: Conduction as a Means of Music

### 4.1 Conduction as *meta-instrument*

I sentimentally recall our few seminars on Organology as highlights of the academic training to become an ethnomusicologist. The search for new sounds and new sound sources probably had a lot to do with my attraction to ethnomusicology. For this listener, there has always been something wonderfully childlike and inherently stimulating about the introduction to new instruments and their sounds. I remember well Dr. Robert Provine's demonstration of a Korean gong whose weird tone ascended in pitch as its sounding decayed. Compared to wading through difficult theoretical and ethical issues, there was something refreshingly uncomplicated and honest about the attempt to sweep the musical sound production of the world into one or another Sachs-Hornbostel classification. Again, it is my intention here to categorize Conduction® as a *meta-instrument*, a concept that falls outside of the four or five neat cubbies of the Sachs-Hornbostel classificatory schema, which has been expanded to include modern electronic instruments, but has not to my knowledge been adapted to include the methodologies and technologies that are used in the production of music but which produce no sound of their own. Examples of other meta-instruments would be certain computer programs (and the hardware needed to run them) and audio mixing boards. As stated earlier, the term is meant to imply devices or procedures that coordinate the sounds of other instruments. Even the organology we encountered as grad students, however, was not always so mechanistic, mundane, or theoretically blunt. For example, learning from a practicing *Santero* that Cuban *batá* drums were consecrated by

a portion of *fundamento* secreted within their bodies and that that *medicine* was part of a metaphysical lineage that spanned generations of drums and their players and perhaps even the broad expanse of the Atlantic Ocean was a reminder that organology could have powerful socio-religious ramifications. Or how, in getting our heads around the idea that the Balinese gamelan was best conceived of not as an ensemble of separate instrumentalists, but as a single instrument with multiple players, we were as student players taking a conceptual leap into exactly the kind of distributed agency that will become important in our discussion of Conduction®.

For reasons outlined in the first and second chapters, I have chosen to frame an analysis of the practice of Conduction as an organology of a new musical instrument. That instrument, like any new sound-producing implement encountered in the field, will be discussed in terms of its composition and its use *in situ*. To assist in the strict application of this model, I have organized the analytical section of this study as answers to the sorts of questions an ethnomusicologist might be reasonably expected to ask of any previously unexamined instrument. Morris himself emphatically rejects the notion that the gestural code of Conduction is a means of instrumentalizing the ensemble:

People often say that I "play the ensemble as an instrument". I do not! To play an instrument means you "know" what will come, or the note you are about to play. I have no control over this. What I do have control over is Change.... And this is part of the idea... to get the players to Perform...produce....contribute outside of the (normal) places that they go...to get them to "think" more about the quality and quantity of their contribution.... to push them away from the kinds of cliches one creates when they "play with themselves" (Butch Morris, email communication: May 3, 2009, all punctuation from original).

So it is that Conduction itself is the thing that is picked up to create and modify musical sound, not the Conductor's baton per se. I think this "bigger instrument"

model more accurately reflects how Conduction® exists in the world and releases the greatest possibilities for applying the model. For the same reason, the questions are intentionally simplistic common-sensical queries inviting both general description and particular operational details.

#### ***4.2 What are the operational parts of this instrument (Conduction)?***

Conduction is made of a conductor, an ensemble, a language, and a protocol for using that language. Because the foundation of the practice is the language, it might be best to start there.

#### ***4.3 What are the characteristics of the software needed to use this instrument?***

Conduction uses a lexicon of directives developed and expanded over the years by Morris to address his goals as a performing composer. He has divided these directives, all of which are given with the fingers, hands, arms, and/baton, into *signs* and *gestures*. While both signs and gestures are issued through bodily motion, signs communicate their directive statically, while the information contained in a gesture is specifically linked to the motion of the Conductor's finger(s), hand(s), arm(s), or baton.<sup>5</sup> There are nineteen basic signs and gestures, with many permutations of each. Morris once emailed me a lexicon of over 60 of these gesturally-communicated directives. In the vast majority of performance contexts, only a portion of this vocabulary is used.

#### ***4.4 Conduction, historical and comparative***

---

<sup>5</sup> For a lexicon of the basic Conduction vocabulary see Appendix II. For photographic depiction of selected components of this lexicon see Figures 1-10.

Morris devised many, if not most, of the gestural symbols used in his patented method to be clearly understood and efficiently executed. Many gestures bear a functional resemblance to the information they are intended to convey. For example, the beckoning gesture for pedestrian is not unlike the gesture we might use to invite a person to enter a room. The “thumbs up” sign used to call for an increase in pitch is of course countered by a “thumbs down” sign used to push performance into a lower register. Morris is aware that the notion of transmitting specific musical instructions to performers via hand signals has deep historical precedents. Cheironomy is a term (derived from the Greek word *cheir* or hand) usually reserved for the use in antiquity of bodily (primarily hand and arm) gestures to direct musical performance. Earliest evidence of cheironomy comes from interpretations of Egyptian hieroglyphic frescos. “There is ample evidence of the practice of cheironomy in ancient Pharaonic Egypt from the fourth dynasty (2723–2563 BCE) onwards, and lasting through many later periods; certain remnants of it are still practiced today. There are also indications that cheironomic systems were used in many ancient civilizations including those of Greece, China, India, Israel and Mesopotamia” (Gerson-Kiwi and Hiley 2007). This source also indicates that we are to understand that ancient Egyptian cheironomy “was not a conductor’s art but an educational system of melodic graphs indicated by hand signs – a musical science that was rooted in earlier myths and that had evolved over centuries of artistic growth” (ibid.). Apparently, cheironomy was fundamental to Egyptian musical practice and acted in part as an agent of pedagogical authority. “Of particular interest is the cheironomic guidance of instrumentalists – a branch not known to have existed in other cheironomic traditions of

antiquity” (ibid.). Cheironomy has survived in Egypt, primarily as a medium of instruction for the Coptic Christian chant repertory. We are to understand from this survey of early cheironomy that hand signals often functioned as mnemonic supports for practices and capabilities that had first been instilled and consolidated through oral transmission. “Cheironomic gestures were never meant to function as a rational musical notation, and their air-drawn curves are no more than casual landmarks given to the expert singer, who of course knows the general direction of his chant” (ibid.). Of course, Morris’ cheironomy is rational and it is in its rationality that its role in regulating musical interaction can best be understood.

In jazz, as Morris implied earlier, band leadership often comes with a battery of bodily gestures employed to exert varying degrees of control over the unfolding character of ensemble performance. Soloists can be cued to commence or cease playing. Tempo and dynamics can be modulated and players can be brought back to the beginnings of sections. Within popular music, there is considerable stylistic variation in the degree to which leadership adopts this kind of real time direction. There is, of course, also a great deal of variation in what bodily cues are used to convey what information:

“Betty Carter had different ways she’d want you to play in terms of the tempo,” Kenny Washington remembers. “You had to watch her on the bandstand, her hands and her movements. She would bring her arm down a certain way to establish the beat. There would be no counting off like ‘one two, three, four.’ The secret was being able to figure out the tempo from the way she brought her hand down.” Barry Harris recalls Lester Young dictating the tempo with subtle movements of his shoulder, and Max Roach describes Dizzy Gillespie directing the band through his inventive dance movements (Berliner 1994: 311).

These are all examples in which the intention on the part of those involved in the informational exchange is to mask, if not the presence of the exchange,

then at least its meaning. Other leaders fully integrated their direction of the ensemble into the theatrical presence of performance. Sun Ra, for example, was famous for using hand signals to lift swells of overlapping fermatas and then send the blaring brass and reed space chords crashing on the rocks, leaving the listener to dance in the foam. Ra's ensemble directions could be as structurally specific as broad areas of the applied Conduction® vocabulary:

“The Magic City,” like many of his compositions from this period, was sketched out with only a rough sequence of solos and a mutual understanding which came from grueling daily rehearsals. Sun Ra gave it order by pointing to players, and by signaling with numbers which referred to prepared themes and effects and hand gestures that directed the musicians what to play during collective improvisation – what composer Butch Morris would later call “conduction” (Szwed 1997: 214).

This kind of explicitly conducted interpretation/improvisation, however, was not his primary device for organizing musical performance. I have personally seen long-time Ra collaborator and current Arkestra leader Marshall Allen frantically tearing through a worn satchel bulging with Sun Ra's charts in search of the tune called for by the maestro. Given Ra's propensity for unpredictability, his instrumentalists were wise to keep one eye on their sheet music and the other eye on a bandleader who always maintained control of his ensemble even when he was not demonstrably exercising it.

The role of the conductor (a role which Morris has populated with his ideas about structuring interpretation and improvisation) is inextricably associated with classical music, not just as a historical tradition, but as a potent signifier of ideals that are deeply entrenched within Western culture – e.g., division of labor, iconoclastic genius, and conformity to hierarchical authority. Outside of jazz, there are numerous examples of expanded uses of conducting to produce real time arrangements as well as to generate novel material. Most

of these could be genre-typed as classical, new classical, or experimental. In 1945 Lukas Foss became the youngest composer to receive a Guggenheim Fellowship for recording. In 1957 he founded the Improvisation Chamber Ensemble at UCLA, where he was professor of composition and conducting. Foss controlled the improvisations of his students with a set of directives he used to fashion what he called *system and chance* music (Chase, G., & Wright, D. 2009).

The case of Walter Thompson and his *soundpaintings* is perhaps a bit more appropriate for comparison with Conduction®. In 1974, Thompson moved to Woodstock, New York, where he received a grant from the National Endowment on the Arts to study composition and woodwinds over the next seven years with Anthony Braxton. During this period, he also studied dance improvisation with Ruth Ingalls. The Creative Music School (CMS) founded by Karl Berger, Don Cherry, and Ornette Coleman was also active in Woodstock during this time and Thompson studied improvisational performance theory with its founders and the many great musicians who were invited to teach two-week courses at CMS. Of the three founders, two (Cherry and Coleman) were highly influential L.A. jazzmen and the third (Berger) held the teaching post in Belgium that Morris took over in the mid-70s. Out of the other CMS attendees, Thompson formed his first orchestra and produced a series of concerts at the Kleinert Gallery in Woodstock. Thompson's original orchestras played large-group, jazz-based improvisation. It was during this fertile period in Woodstock that Thompson began experimenting with modulating improvisation with a set of hands signals resembling in some respects American Sign Language (ASL). Thompson's system quickly moved from its association with jazz ideas and

instrumentation towards a more classical direction. He called his methodology *soundpainting*, and compared to Morris' system, its vocabulary of over 800 signs is massive. Thompson has also spent more time than Morris diversifying his system, applying it liberally to performers other than musicians like dancers, actors, and visual artists. In 2005, Thompson performed a work in Oslo, Norway called *Sirkus Soundpainting* featuring over a hundred clowns, acrobats, and other circus acts (soundpainting.com, 2009). Although Morris has accepted and pursued a gradual drift away from jazz, unlike Thompson, he still features prominently in jazz journalism, jazz venues, and jazz festivals. In July of this year (2009), for instance, Morris interrupted a residency in Italy to return to the states to perform at the Vision Festival. Organized by William Parker's wife Patricia Nicholson Parker, the Vision Festival is the annual showcase of New York's jazz avant garde elite. While Morris' vocabulary has grown steadily, if slowly, from the five gestures he used to shape *Conduction #1*, he sees serious and obvious drawbacks in a vocabulary as large as Thompson's.

Sun Ra was mentioned above, but other jazz-identified musicians have used various devices to place macrostructural brackets around free playing. Saxophonist John Zorn has used a number of strategies to organize or structure improvisation including ensembles organized as games such as *Cobra*. I have also personally seen him conduct a trio featuring violinist Marc Feldman and double bassist Greg Cohen using hand and arm motions (see Appendix IV).

Anthony Braxton, an early AACM member, has sought to forge a connection between sound and a visual symbolism. His use of graphical scores is not without precedent, but he has elaborated the idea within a classificatory

schema that diagrammatically maps large families of sound types. Graham Lock has written extensively about Braxton and has looked at how his music embodies and promotes a *synaesthetic ideal*. “Whether or not he literally sees sounds as colours and shapes, he certainly believes that they correspond on some levels and that such correspondences should have both an aesthetic and a spiritual significance that he addresses in his music” (Lock 2008: 6).

Several musicians who learned Conduction® from Morris have used it in leading their own ensembles. “One of the people that’s worked with me the most is J. A. Deane,” observes Morris, “and he is doing a marvelous job at finding and having his own identity at it.” Deane still works with Morris even though he is now living in New Mexico and applying Conduction theory to an ensemble he founded called Out of Context. When I interviewed him he was playing electronics with NuBlu in New York and preparing to travel with the group to Italy. When he met Morris in the early 80s, Deane was playing trombone in a punk rock trio playing in the same network of small downtown venues like CBGB’s and others that were catering to various marginal musical subcultures. In Santa Fe, Deane, or dino [*sic*] as he prefers to be called, is a practicing Buddhist who works with low-frequency sound as a natural healing modality. From Deane’s vantage point “it’s like doing Qi Gong. Qi Gong is very much about moving energy and that’s what I feel a Conduction is. It’s definitely a dance and it doesn’t necessarily have to remain in the rhythmic realm that we associate with dance music to be a dance. It can be a very lyric dance, but to me it’s very much a dance it’s a dance with the energy.” Also worth noting is Molly Sturges and her mJane ensemble. Sturges was a part of the core group of musicians who Deane rehearsed with weekly when he brought Conduction to

New Mexico a decade ago. With mJane, which she formed in 2003, Sturges uses a vocabulary informed and inspired by Morris through Deane.

Writer Greg Tate met Morris when New Music America [an annual festival organized by the New Music Alliance and hosted from 1980 -1990 in different U.S. cities] came to Washington, D.C. in 1983. Two years later, Tate was in the audience when Morris launched the Conduction® series at the Kitchen. Tate co-founded the Black Rock Coalition in 1985 as an organizational home for African American artists of his generation who felt alienated from prevailing critical discourse about Black music and were seeking maximal self-determination over their lives as artists. Since that time the guitarist and songwriter has fronted several bands. In 2002 Morris conducted Burnt Sugar's performance of Igor Stravinsky's *Le Sacre Du Printemps*.

My original thought was to employ motifs from the score as source material for improvisation and Conduction in the context of a dance concert, to sample Stravinsky as it were. I brought Butch in because I knew he would both honor the composer and extend his legacy through Burnt Sugar's 21st century-ready ensemble of innovative improvisers. I also wanted to publically acknowledge our relationship and debt to butch via our use of his conduction system for Burnt Sugar. Butch rehearsed with the band for three days before the performance at Central Park last summer. We recorded several months later in October in our regular Brooklyn studio, the Fifth House. Pete Cosey [guitarist who appeared on Miles Davis' electric work] and Melvin Gibbs [influential bassist and member of the Black Rock Coalition] both happened to be in town and were invited down, Pete's presence also allowing us to acknowledge our huge debt to Miles Davis' electronic music of the 70s. Working with Butch confirmed my belief that Conduction is the most significant contribution any single individual has made to the language of orchestral improvisation since the advances of the AACM—a means to organically and spontaneously link disparate traditions, players of acoustic, electric and digital instrumentation, and improvisors and improvising cultures in a way that privileges the extemporized seat of the pants moment and formal rigour. (Greg Tate, interviewed September 2005)

“After he worked with us on the *Rites* project, he gave me a baton,” recalls Tate. “He said, ‘you need a stick’” (Stanley 2006: 26). Tate's ensemble is well-toured and frequently-recorded and in some ways is as saliently representative of the

idea of Conduction within the United States as Morris himself. Tate tends to use a much smaller portion of the vocabulary than Morris and is a far less controlling presence on the bandstand.

I've seen other people who have their own identity at it too. Some people have a totally different style that's called something else, like Walter Thompson and soundpainting; that's lovely too. It's beautiful. What's interesting about the people I've seen do anything like Conduction® or soundpainting, everybody's making their own music. No two musics sound the same. That is great, but it's like I've said for years – conducting is a tool. You use it like somebody might use a string instrument or a wind instrument: you find your identity within it and you make your music with it. I have not once complained that somebody else is conducting. That is for everybody to do. I'm always happy when I see somebody else conducting, and it sounds like them, and they don't sound like me. (Butch Morris, interviewed in his home, April 2006.)

#### ***4.5 How is this instrument used? What are the characteristics of the Conduction protocol?***

Morris conceives of Conduction occurring in three phases or as operating on three levels – workshop, rehearsal, and performance. Workshop introduces the theoretical underpinnings of Conduction and is functionally preliminary to rehearsal although often the two processes interpenetrate each other. Both are preparations for performance and no audience is present, although at the first workshops/rehearsal I observed at Dartmouth, a small handful of non-performing students (some had instrument cases and were presumably music students) observed Morris work the ensemble from the rear seats of Spaulding Auditorium. There were no spectators on the second night of rehearsal which was held in a smaller practice hall. As a general rule, with the exception of staff working for the venue, I was the only non-performer present at the several other rehearsals and workshops I observed.

Workshops are an introduction to Conduction as a prescriptive vocabulary for shaping ensemble interaction and conditioning the musical

decision-making of instrumentalists. For first-timers, this is a seminar on as much of the musical vocabulary as the conductor intends to use in the performance. Decisions like this are made by the conductor alone, based on a combination of factors including the kinds of instruments fielded and the time allotted to prepare for the proper deployment of those gestures used. Morris typically provides his ensembles with written discussions of the method and detailed descriptions of his gestures and signs. The workshop phase also takes place when Morris works with musicians possessing prior experience with Conduction®. With an experienced ensemble he often sees opportunities to introduce new vocabulary or refresh his players on the proper use of known gestures. Workshops can also be freestanding pedagogical activities unattached to concerts or recitals. Morris has done an increasing number of these both in the United States and Europe, most frequently with ensembles based at universities or conservatories. In these cases the players learn the code and then rehearse (more-or-less) as if they were preparing for performance. The workshop and rehearsal phases of Conduction are instructive to musicians in much the same way as Benjamin Brinner describes the learning process involved in forms of what he calls *modal improvisation*:

Beyond direct, explicit instructions, corrections, or explanations proffered by a teacher or mentor, a musician is forced to rely on personal powers of deduction, developing an individualized understanding of the way things work in a particular music. Substantial portions of these understandings must overlap to enable musicians to work together in an ensemble. Even in solo performance the musician's inferences must at some points intersect audience understandings of the workings of the music. Modal improvisation, one of the thornier issues with which ethnomusicologists have grappled, can be understood or at least delimited in this way: a wealth of variants forces a student to deduce the "ground rules" and successful strategies of sound production, patterning, and manipulation – what is possible, what is preferable, and what is to be avoided. It also forces flexibility and develops transformational abilities. This method of acquiring competence is prominent in jazz and in

various Middle Eastern and South Asian musics, it is also typical of Javanese gamelan (Brinner, 1995: 119).

Neither workshops nor rehearsals are intended to teach repertory. In fact, Conduction® rehearsals happen with a curious lack of attention to much of what is usually taken to define the basic parameters of musical performance. “I never discuss a key,” says Morris. “I never discuss a rhythm or a melody or anything like that.” In place of repertory, each player’s long term memory resources must contend with developing an ability to immediately recognize the component elements of the Conductor’s embodied information stream. Ultimately, they must apply this recognition not to signs delivered in isolation in the relatively cool environs of the practice hall, but to the rapid fusion of information flowing from a heated rostrum. In terms of short-term memory, Conduction players are often asked to remember chunks of material that they or other ensemble members are playing for performative recall at some later time. It is a grueling process that can have its share of rough moments.

Donald Glasgo is a 59-year-old trombone player who heads an ensemble attached to Dartmouth’s School of Music that is open to the campus community (not just to music majors). “I had wanted to bring Butch Morris up to Dartmouth to work with the students in the Barbary Coast Jazz Ensemble for a long time. When a good friend called me last spring, to tell me that Mr. Morris was in Putney, Vermont, it was a foregone conclusion,” recounts Glasgo. “This was my first time working with Butch Morris and Conduction. I did have a similar experience, to a much lesser degree, with Steven Bernstein [trumpet player, leader of the group Sex Mob], when he was a guest artist with the Barbary Coast Jazz Ensemble in the fall of 2005. The British composer/conductor

Graham Collier also had some similar techniques and approaches when he conducted his pieces for large ensemble with the Barbary Coast in the fall of 2001.”<sup>6</sup> He found the most challenging part of the process “to be asked to give my complete attention and concentration to Mr. Morris at all times and yet be creative with every note that I played.”<sup>7</sup>

Workshop/rehearsals are not just introductions to Conduction’s symbolism but also to its unique requirements on attention. Part of the development of the competency of sight reading is learning how to divide one’s attention between the score and the instrument. Conduction requires the training of a similar kind of skill and this is clearly indicated by Glasgo’s comments. This is not just a shift in the locus of the music, but a change in the kind of attention required to fulfill the performance demands of the moment. Scores are generally static over time, whether held on music stands at arms length or projected on large screens. All of their performative instructions can be accessed randomly; players can read ahead or behind what is being performed. Conduction’s instructions are bound in a temporally-ordered flow. A momentary failure of attention to the upper body of the conductor could result in a critical interruption in the music. The analogy would be a special score designed so that the part you are about to play next has the possibility of vanishing if you move your gaze away from the page, even briefly. This is an exhausting and constricting requirement on many levels. “Getting keyed in to the type of concentration required was a challenge at first,” I was told by Kimia,

---

<sup>6</sup> Donald Galsgo’s comments are taken from an email interview administered immediately after Morris’ Dartmouth workshop. Glasgo’s responses came in an email reply on December 11, 2007.

<sup>7</sup> Galsgo, *ibid.*

a 20-year-old female oboe player. "Focusing that hard is very tiring so it took a while for it to become more automatic."<sup>8</sup> Morris is well-aware of the centrality of this adaptation of visual attention to the acquisition of competency in Conduction®. "This level of attention, the higher we can keep this level of attention the better the music is, almost to the point where no matter what your content is, the better the music is. The better you understand this and the more attuned and focused you are, the music stays up. It's only when misunderstanding happens and the focus collapses that the music goes down. And that's why I need more time with people," Morris explains. "It takes time to build up that focus. That's why my first day is rarely more than three hours. You have to build your focus. You have to build your concentration."

Morris frequently talks about the "social logic" of Conduction. There's certainly a social quality to these attentional demands as the object of this uninterrupted attention is a human face and body. Primates, including humans, tend to tolerate only limited amounts of mutual eye contact, but Morris' communication with his collaborators is to a large extent fine-tuned and directed with an arsenal of facial expressions. While the ensemble must keep their attention riveted on him, he does not, however, always look at the ensemble. With NuBlu, for example, I've seen him close his eyes and listen for short periods while maintaining a series of downbeats with his baton. Somewhere in the preparation to perform, however, there must be a habituation to the discomfort associated with so much sustained interpersonal staring, although it is probably not the case that habituation significantly dilutes the very personal

---

<sup>8</sup> Kimia, Dartmouth student and Barbary Coast Orchestra member, email communication, November 8, 2007.

nature of Conduction®. It should also be obvious that these requirements on attention preclude (or at the very least, minimize) the possibility of any eye contact between ensemble members or between members of the ensemble and members of the audience. This is one of several ways that Conduction cuts deeply into the social expectations of performative interaction.

Because his performance opportunities have tended to under-fund and therefore truncate the preparation phase, Morris has achieved tremendous efficiency in his role as workshop leader and teacher. He is punctual and methodical. His intimate understanding of the requisite conditions for a successful rehearsal extends to include the preparation of the physical space. In a rehearsal I observed at the now defunct Tonic in lower Manhattan, I watched Morris quickly cobble together a conducting rostrum from a few lengths of scrap wood, a milk crate, and hardware that was gathered from the crawlspace beneath the stage (Stanley 2003). Morris attends to details of lighting and positioning not for aesthetic reasons but to satisfy the requirements of the Conduction ensemble as an interactive network:

The positioning of performers is directly implicated in an analysis of interaction, as its limits or favors particular media and lines of communication, especially in relation to the acoustics of the performance space. A group of performers may be positioned to provide unobstructed lines of sight and equal audibility, or these avenues of communication may be partially or fully blocked. The structure of the interactive network comes into play, so to speak, in the placement of subgroupings of performers in proximity to enhance communication and cohesion, and to demarcate the subnetworks of the ensemble. A symphony orchestra exemplifies placement that favors visual cues from the conductor to the players and optimum audibility for the conductor in return, by positioning the musicians in a semicircle around the conductor (Brinner 1995: 184).

Line-of-sight considerations are paramount in Conduction for all the reasons enumerated here by Brinner, and it is not uncommon for Morris to spend his first moments in rehearsal confirming that each instrumentalist has an

unobstructed view of the conductor. Morris, however, tends not to group related instruments in sections, preferring instead to spatially disperse the timbres of his ensembles. Sometimes, however, the particular physicality of the instruments intersects with the constraints of the performance space and the requirement for clear lines of sight to preclude all but a few placements. For example, at the same Tonic rehearsal mentioned above, Morris positioned two alphorns on the floor crisscrossed immediately behind him (Stanley 2003). There was no other place where they would fit. He worked out a protocol for their entry into the music and then turned his back to deal with the rest of the ensemble. Drum kits are noisy and take up a lot of space. The two drummers I saw in NuBlu Orchestra were usually positioned where one would expect drummers to be – in the back line of the ensemble.

Conduction® workshops are the transmittal point for the Conduction vocabulary. While Morris has written student workbooks and other instructional materials, the code must ultimately be passed on to the players by the ensemble leader – the conductor. Conduction's code *is* Conduction and it is crucial to systematically examine the kinds of instructions imparted by Conduction's embodied vocabulary. Morris sent me a comprehensive list of his vocabulary that he is preparing for publication in a book on his method. The list of 61 directives is considerably longer than any of the other Conduction glossaries that I have seen and includes many signs that are variants or augmentations of the core directives. Signs can be seen as arrayed along a continuum of permissiveness. Some signs are utilitarian, while others are epic in terms of their impact on the character of the music. Each sign or gesture is directed to the entire ensemble or some subset of the entire group, and each

directive calls for a change in musical behavior or a preparation for a change in behavior. Even the most determinative of the elements in Conduction's gestural code leaves important decisions to be made by the individual performer and these decisions must be made very quickly. "One of the more challenging things was figuring out exactly how much 'give' each of the Conduction® directives allowed," recalled Beau, a twenty three-year-old electro-acoustic performance major at Dartmouth who in his work with Morris played an electro-acoustic laptop instrument built with MAX/MSP and controlled with a Nintendo Wii gaming system remote control. "Following each of the instructions completely literally didn't sound that great; it was necessary to find a balance between the directive and what the rest of the ensemble was playing. The sweet spot could be fairly elusive."<sup>9</sup>

Filling the openness of Conduction's directives is the aesthetic flesh of Conduction, while the directives themselves could be analogized as its aesthetic skeleton. Whether the creature that results from the merger of these two gametes is comely or homely is dependent on subtleties embedded in this interaction.

Each musician brings meaning to it. Every time they see it and every time they play it. The definition is one continuous sound or sustained sound. But what is the sustained sound? You have to bring meaning to it. One of the things we worked on last week was an effect, there's a sign that's basically an effect and it's called pedal. But it's kind of like they weren't giving anything to it. I had to show them how to give to these ideas. You have to give to these ideas. They don't happen automatically. When I put out my hand and give a down beat, it's kind of like you have to supply the information. You have to give it content. You have to give it meaning. You have to every time. I'm not looking for anything. I'm looking to find. I'm looking to be surprised. I'm looking for what five different people's interpretation of that is in that moment. But as soon as I hear it I can take it and I can reshape it. (Butch Morris interview recorded March 2008)

---

<sup>9</sup> Beau, Dartmouth student and Barbary Coast Orchestra member, email communication, November 17, 2007.

Through repetition and positive and negative reinforcement, Morris instructs his ensemble on the precise “shapes” of the containers they are being asked to fill.

The basic processes of learning to make music include repetition, feedback, imitation, inference, and interpretation. The process of repetition manifests itself in many ways. Through repetition a musician hones perception and strengthens it in memory...When extensive repetition is integral to a music, opportunities for learning through performance are dramatically increased” (Brinner 1995: 117).

Workshop/rehearsal is not really a pursuit of specific sound structures as much as it is an occasion to explore the internal limits of the Conduction® vocabulary.

“I think I got it pretty early on, but there were a number of small epiphanies where what Butch said finally connected with what he meant and what his expectations were,” recalls Beau. “For each directive there was a period of exploration, and then I would have to tinker with the software, and upon coming back to the directive I would know what to do, how to work with it, what made sense.”<sup>10</sup>

It’s a learning process that goes deep – real deep, but in a shallow way. I had this experience back in February, I had these kids basically who were graduate students at this institution and I realize there is something wrong in the ensemble after five days. There is something I’m not getting. What is it I’m not getting? It’s not musical, *It’s not musical*. So I ask them what does it mean to be musical? And what is musicality and when I couldn’t get an answer out of these thirty five people in ten minutes, any kind of effort to give an answer, I realized there is a problem. There is a problem. I haven’t been able to go that deep into the psychological repercussion of what has happened in music in the last fifty years but you know one of the beautiful and ugly things that John Coltrane did is he gave a lot of people the impression that they could solo for twenty and thirty minutes. You know what I mean? And when people approach music that way or free improvisation that way they don’t know what it means to play with another person. And they don’t know not only what it means but how you construct these things. Just because you know what this instrument is, you have to put air in it for twenty minutes? If a composer writes something he expects to hear what he wrote. If I give you a sign I’m giving you enough latitude to interpret that sign, within the context of it and as long as you execute that within the definition of that. I can’t determine if someone is responding

---

<sup>10</sup> Beau, Dartmouth student and Barbary Coast Orchestra member, email communication, November 17, 2007.

technically correctly all I can do is respond to whether someone is bringing meaning to the definition. (Butch Morris, interview recorded March 2008)

“At first, Butch's signal for a *sustained* note was daunting to me. I found it hard to choose a random note at any notice,” Kimia reported. “I eventually became comfortable with this and enjoyed it. I really enjoyed his *pedestrian* signal, because I used it as a time to sit back and listen and then contribute what and when I felt I could. That was really satisfying, because I could be at my most creative.”<sup>11</sup>

*Sustain* and *pedestrian* are at opposite poles of a permissiveness scale defined by how many performative decisions are left to the individual musician within the range of appropriate responses to a given sign. *Pedestrian*, in fact, is the most open of Morris' signs and gestures as it allows the instrumentalist (or vocalist) complete discretion over his or her musical output:

Listen, everybody, when I wave you in, enter. Make your entrance. Just don't come in on top of someone – not that you did. I'm just telling everybody, when I say to come in, you've had all this time to figure out what your environment is doing and how you want to enter. Just don't enter arbitrarily. Make your entrance. Make your entrance. Just don't clobber somebody. Listen, listen, everybody [Aside: Did you send this Conduction® vocabulary to everybody: yes.]. This means pedestrian. It means you can do whatever you want, basically. It doesn't mean you have to solo. It doesn't mean you have to take control of the room. It means you have to contribute to what's going on in the room. It means you contribute in the way you want to contribute to the room. So, you can speak, you can stop. You can just lay dead. You can go and have a coffee – not literally, but you know what I mean. It's your leisure time. You're a pedestrian. So, remember that. When I say come in, you just have to figure out what you want to do... You have a lot of options, more options than you think you have. Use them. (Butch Morris, Chorus of Poets rehearsal, October 2007)

“Sustain”, Morris tells his players means “one continuous sound” and is functionally analogous to a fermata, but the individual player must chose which

---

<sup>11</sup> Kimia, Dartmouth student and Barbary Coast Orchestra member, email communication, November 8, 2007.

note to hold. Easy enough when you're playing by yourself, but what happens when the sustain directive is thrown at several dissimilar instruments can only be described as a form of controlled cacophony. When I talked with Greg Tate about his work with Conduction®, we both agreed that if there was a signature sound for Morris' music, it was the self-modulating swells he summoned with an outstretched left hand, palm up, combined with a downbeat with the baton in his other hand.

You do sustain and you don't call out a key and you do that with any number of musicians and it creates a sound that's real specific to Conduction. It's something that you don't hear in anybody else's music when you have ten or twenty cats playing in unison. It's a real specific thing. It's almost something mystical about it, you know, 'cause it always blends. That cue is probably the one more than any other that teaches you that Conduction is like harmonized rhythm. It's something about people following that cue into a sustain that is equivalent to the way different cats slide into notes. Any of those gestures that have to do with the band moving in sync, they do have a sound that's specific to conduction. (Greg Tate, September, 2005)

Instrumentalists can be heard trying making microtonal adjustments in their contribution to these collective sustains that smooth the wash of sound into something that makes more musical sense as Morris implores, "Find your own tonality." Sustain also must be interpreted differently on different instruments. Playing one continuous sound for some instruments requires some very proactive imagination and/or special techniques (like circular breathing) that may not be fully developed in student players. "Sustain or 'one sustained sound' was perhaps the most difficult directive, since a piano's tone decays and is not sustainable without repetition of the same notes," is how Barbary Coast's 18-year-old pianist Evan framed his challenge.<sup>12</sup>

---

<sup>12</sup> Evan, Dartmouth student and Barbary Coast Orchestra member, email communication, November 19, 2007.

“Pedestrian”, conversely, means simply to enter and contribute something to the ensemble, qualitatively enhancing the music. An invitation this open-ended would seem to permit only right responses, but for Morris his idea of pedestrian is frequently corrupted by one of the most deeply embedded ideas in jazz – the instrumental solo. “Some people think this means solo, it doesn’t mean solo,” Morris complains while showing me the hand palm up beckoning with fingers gesture that indicates the pedestrian cue. “Some of the horn players in the front line of NuBlu are very experienced players, but they only know how to solo. Dig, play me an introduction. They have to think. They’re not used to playing an introduction. Play me an interlude. These things have meaning, man. You have to remind them that these things are there.”<sup>13</sup> Evan (the Dartmouth pianist) ranked pedestrian as his favorite gesture – “I found that without strict limits or instructions, I could most easily assimilate my sound into the ensemble sound.”<sup>14</sup> An assimilation of sound does not seem to be what Morris intended as the horizon of potential musical responses to pedestrian: “Bad [as in black vernacular for very good] soloists, you’ve seen them, but he’s only going to play one way and you bring in somebody like me who they think I’m there just to make them subordinate. I’m only there to show them something. Their shit can rise. The more they understand the more they can start to influence the ensemble. I’m not saying you’re going to take a solo in my band, I’m saying you have to learn how to, figure out how to influence the ensemble so it’s your shit and historically that’s going to make a trail.”

Pedestrian is a transformational cue. What Morris is looking for in response to

---

<sup>13</sup> Butch Morris, notes from conversation recorded in his home, March, 2008.

<sup>14</sup> Evan, Dartmouth student and Barbary Coast Orchestra member, email communication, November 19, 2007.

this *symbolism*, to use Brinner's categories of musical competence, is a novel contribution of *sound quality* and *sound patterns* that transforms the *symbolic representation, orientation, and meaning* of what is being played. Or, in Morris' own language: "A substantive response coheres in presence, articulation and direction" (Morris 2006: 534).

As I watched him yell things like "listen to the ensemble please" and "you're lost, you're lost" at a rather meek looking group of talented Ivy League musicians, I realized that Morris could be that gym teacher from elementary school who gets you to climb up the rope when all you were sure of was how far you might fall. His instructions are interjected with *c'mon* (i.e., come on) and *please*, the intonation of each modulated to produce varying degrees of sarcastic exasperation or matter-of-fact officiousness. It was quite amazing to see these two simple words in their different manners of presentation used to fine tune the attentional focus of the various groups that I observed in workshop/rehearsal. Both terms are extraordinarily simple and belong to deeply enculturated primal recesses of language. Beginning when we were toddlers we have learned to salt the beginnings and endings of all of our petitions with "please." "Please" is the cue for we are being nice, we are asking not telling, even though when wielded in the mouth of authority it does not necessarily indicate any such thing. "C'mon" arrives later in childhood and was the word we used to leverage peer pressure and it is used by Morris in two different ways. Usually, "c'mon" said with a kind of flat urgency means he liked what an instrumentalist was playing and wanted them to commit more fully in that direction. There's another way of saying "c'mon" that indicates frustration with the ensemble or one of its members. The inducements to perform are not all

vinegar; when he is genuinely satisfied with what he hears, the conductor's countenance beams and he is profusely congratulatory. But like that phys-ed teacher, his job is only to get you up the rope; it is left to the individual player to figure out what to do once they get there. J. A. Deane also finds that Conduction® calls for a basic reorientation to the use of once uncomplicated and familiar terms.

When I do sessions with my ensemble, I don't call them *rehearsals*. I refuse to let the band call them rehearsals, because people throw things away in rehearsal. Musicians throw things away in rehearsal and this is the kind of music where you can not throw things away. Everytime you play this music you are creating a piece; you are not rehearsing for the piece; you are creating the piece. So words like rehearsal, they're not appropriate words in this context because historically musicians will throw things away in a rehearsal knowing that they're going to put in a 100% at the concert. That's bullshit. That does not work in this way of creating music. Everytime you do this it's got to be like the last time you're ever going to play on the planet. And other words like solo. This is not a music about solos. It's a music about very very strong individuals making music together. (J. A. Deane, phone interview, April, 2008.)

Another aspect of the behavioral conditioning that accompanies Morris' transmittal of Conduction involves an exercise that helps to entrain performance and Conduction gestures. In both of the student workshops that I observed there were points where Morris would issue barrages of downbeats to the ensemble or some subset of the ensemble and ask as a response that the player(s) change the note that they played in response to each successive stroke. As the exercise progressed I could see the connection between the baton and the player crystallize as the reaction time between downbeat and articulated note decreased and the attack associated with the response progressively grew in confidence. Similarly, Morris would occasionally verbally underscore the need for synchrony with reminders that "you're with me" while bringing the baton vertically up between his eyes. In the language of the

Conduction® coach, this is a reinforcement of the focus that allows Conduction to flow. Both of these subroutines can be conceptualized as study aids to teach the novitiates how to read Conduction's embodied score.

## 4.8 Figures



Figures 2a and 2b: Downbeat. This fundamental gesture in Morris' Conduction® vocabulary is used to commence and/or activate a directive.<sup>15</sup>

---

<sup>15</sup> Conduction signs and gestures photos courtesy of Lawrence D. "Butch" Morris who retains all rights. The numbers associated with each image only have meaning in their original context – a workbook being developed by Morris for publication. Descriptions of these signs and gestures are adapted from this workbook and are used by permission of the author, Butch Morris.



Figure 3: Sustain. Play one continuous sound as long as hand remains palm up.



Figure 4: Repeat. If the musician *is not* playing when the *repeat sign* is given, the musician must construct information that is then repeated. The *repeat sign* is followed by a *downbeat*. If the musician *is* playing, and if the desire is to capture (previously played) information from that musician, the *repeat sign* is given followed by a *downbeat* at the end of the information to be repeated. If there is information to be captured (from any source or combination of sources), the *repeat sign* will be given to a musician or musicians with the left hand, then the information to be captured will be identified either by pointing with the right or left hand in the direction of the sound or by a gesticular emulation of that sound, followed by a *downbeat*.



Figures 5a and 5b: Dynamics. Top image indicates *fortississimo* (the very loudest), bottom image indicates *pianississimo* (the softest). In his workbooks, Morris uses the standard three f's and three p's as abbreviations for the Italian.



Figures 6a and 6b: Dynamics. This sign is an alternative to the gestures shown in figure for indicating dynamic level. Clenched fist held to the chest area indicates louder. The finger to the lips is used to indicate softer.

**9. Change in tonality up**



**10. Change in tonality down**



Figures 7a and 7b: Thumb up indicates a higher register or an increase in pitch. Thumb down calls for a lower register or a decrease in pitch.



Figure 8: Panorama



Figure 9: Pedestrian.



Figures 10a, 10b, and 10c: Expand or Develop.

## 18. Literal movement



Figure 11: Literal Motion. Baton is used to carve out a melodic contour in the space between the conductor and the performer. The range of the baton indicates the sonic register on the instrument: the lower the baton the lower the sound, the higher the baton the higher the sound.

#### ***4.6 How does this instrument function in performance?***

My arrangements with Morris did not allow for an analysis of any video. Based on historical examples, Morris is probably correct in maintaining stringent control of the documentation of his work and the dissemination of materials related to it. I have used my field notes of actual performances to arrange something like a composite sketch of many actual and potential performances, a soundless narrative that might give the reader some rough idea of how Conduction® presents itself from the vantage point of the audience:

The room quiets as the Conductor takes his position in front of the ensemble, his back to the audience. The ensemble's ten players are distributed in two rough semicircles open to the audience and the conductor. The musician's folding chairs and instrument stands are resting on the flat floor. Butch doesn't like to use risers – better sight lines this way. With his right hand he pulls a baton out of his rear pocket and points it at a guitarist in the last position on the right of the back row and a clarinetist and a ney player sitting next to each other in the center of the front row, just as quickly he makes a vertical movement with the tip of the baton between his eyes, up towards the bridge of his nose. This combination of gestures means prepare to receive information – the next set of instructions are for you. He holds his left hand out palm up, like a waiter holding a tray, fingertips towards the ensemble and with the baton-hand issues a downbeat. The Western windplayer holds a stable C at medium volume and the ney player produces a tone very much in the vicinity of the clarinet, but perhaps a quarter tone or so higher. The guitar player uses his pick to play a tremolo on an open E. Each musician has given his or her best interpretation of the palm-up gesture, i.e., play a continuous sound. Their chosen pitches are not predetermined. As the three hold their notes, the Conductor uses his left hand in a sweeping motion to indicate the entire ensemble and then uses the baton to carve out a patterned series of downbeats. With each downward stroke of the baton, every player generates a short burst of sound. The pattern melds against the sustained drone. Again, no notes are predetermined, but most of the six tonal instruments are influenced by the C-E character of the sustain. The drummer spreads the pattern across his kit. Morris motions to a cellist and violinist sitting in the front row right of the ney player that they are next to be cued and then with a quick flick of his right (baton) hand drops them out of the mix. In an instant he cues the musicians playing the sustained chord that the next set of instructions is for them. While the entire ensemble maintains the metric pattern, Morris brings his left hand up chest level. His hand is in a fist with the thumb pointing to his right like a hitch-hiker. He slowly rotates his wrist to his left until the thumb is pointing up. As he does this the three instrumentalists cues gradually take their contribution through successively higher registers until the thumb is pointing upward where they hold the new pitch combination, until with the same rapid cut-out gesture, he signals them to

stop. Only the metric pattern is playing, cycling away, carried by exactly half of the available players, as if on auto-pilot. Morris brings his hands together palm-to-palm, prayer-like and slowly spreads his arms. As he pulls his arms apart, each of the five active players begins to change or (develop) their contribution. Some of the five begin to play fewer notes than they had been playing, others play more, while most adjust pitch to compliment the ongoing soundscape while attempting to maintain the temporal feel. While this transformation is in progress, Morris points his baton at the cellist and with the four fingers of the same hand makes a beckoning motion. This is the pedestrian gesture and invites the cellist to invest material of her own choosing when she is prepared to act decisively to elevate the musical horizon. After taking a few breaths, the cellist begins to bow a slow melodic line that snakes in and out of the metric pattern. She opens up her phrasing, spinning out melodic material of increasing complexity and emotional urgency. Morris indicates with his baton that all of the remaining five players holding the now developed pattern should drop out, all except for the drummer who holds the bricks rhythm against the cellist's near-solo. He preps the violinist for her cue and drops a pattern of downbeats that she returns as a six-note ostinato which hockets into the pattern being held by the drummer and uses some of the tonal centers prevailing in the cellist's improvisation. Morris forms his left hand into a letter U, points at the violinist and then cues the non-playing members of the ensemble to prepare for their instructions. With a downbeat the seven non-playing members repeat the violinist's six-note pattern, all except the electro-acoustic musician sitting between the guitarist and the drummer. His interface is non-tempered, non-tonal and the best he can do is produce a cluster of bleeps and whirs that roughly mirror the melodic contour of the violinist while closely following her meter. As this new texture establishes itself, Morris cues the cellist and slowly lowers his outstretched right hand (palm facing the floor), which brings her line down to a whispering pianissimo under the other instruments. Within the pattern that has found its "groove", Morris singles out the trombonist and sax player sitting directly to the left of the drummer. Again using the palm-up sustain gesture with his left hand and putting his right index finger to his lips to indicate a soft dynamic, he issues a downbeat and the pair of horn players each begin a single sustained note at very low volume. As they begin to play, Morris uses his right hand to control their dynamics by slowly bringing his hand above his head. As he does, the sustained chord swells into a crescendo. When the swell reaches its peak, Morris waves them off with a flick of his hand and they go silent. He repeats this combination of gestures with the ney player and the clarinetist to similar effect; in the midst of this rapid communication he has also silenced the cello.

While he is Conducting, Morris's body sways gently, subtly in sync with the shifting music. Most of his gestures are contained close to his body in an imaginary rectangle that is coterminous with his torso. Sometimes his left hand, when it is not being used to transmit information can be seen tapping rhythms against his thigh. Except for a few points that correspond with the most dramatic turning points in the music, his Conduction® gestures are understated, "just-enough" gestures that draw little attention to themselves. If your seat is at an appropriate angle to the Conductor's direct line of sight, you can also see that his facial expressions are far from impassive, flashing in rapid succession scowls, grimaces, smiles and other indications of approval, disapproval, encouragement, and surprise. (abstracted from field notes and reconstructed from memory)

The above is an approximation of what Conduction® looks like from the audience's perspective. The ensemble faces the audience and the Conductor faces the ensemble. The audience only sees his face in brief glimpses when his head turns right or left; his body is seen only from the back. At NuBlu Café the performers play against a wall of french doors that separate the main club from a small lounge area and patio. One evening I asked Morris if I could view a NuBlu performance from behind this glass wall. Sitting in the darkened anteroom, I had a vantage point comparable to the performers. With the glare of the lights on the performers, I was barely visible; it was a lot like working behind a one-way mirror. That evening exposed the texture of the interpersonal warmth that unites Conductor and ensemble around their music. First, the notion of the Conductor as a tyrant with a stick immediately vanished. Morris' singular form seemed more like a target, a vulnerable fleshly thing poised between all that assembled sonic power and the cosmos. While Morris does use the expressive capacity of his face to indicate his displeasure with performance output, he is just as likely with his expressions to mirror the joy of achievement. His delivery of performance directives to the ensemble members also seemed very personal. I realized that Conduction members should probably learn how to read lips because while he does little actual speaking during performance, Morris does silently "mouth" instructions and feedback. My privileged perch reminded me of the honor seat in an *inipi* (or sweatlodge) from which one can see the hot rocks in the pit in the center of the lodge, but can also see (when the *inipi*'s flaps are lifted) the smoldering fire from which they derive their heat. What was most instructive of my experience of Conduction from behind the

glass wall was an appreciation that Morris' carefully crafted gestural vocabulary is enmeshed in a constellation of diverse and richly nuanced communicative behavior that is learned not in the Conduction® workshop, but in life. Following that experience, I also felt privy to what Morris has called the social logic of Conduction. The conductor stands before his players less of a dictator and more of a den mother.

“I've been working with them off and on, the Chorus, some constellation of the Chorus, for seventeen years. And I've never recorded them well. So I'm going to record them Monday night. It's not exactly the group I wanted, but still I've got to get the Chorus recorded.”<sup>16</sup> The Chorus of Poets is a group of writers and readers of verse who perform together under the Conduction vocabulary. Morris supplies a theme, the writers generate or collect poetry on that theme, and then through a rehearsal process not unlike the one described for musicians, develop the facility within Conduction that is necessary to deliver a work before a live audience. During the course of this study, Morris was working a lot with The Chorus and consequently they figure prominently in my data set.

The Chorus of Poets was first formed in 1989 at the insistence of writer Steve Cannon who wanted to use such a grouping of Conducted voices in one of his plays. “I was looking to hear words and sounds. I was looking to hear a new description,” Morris told me in a conversation recorded in his home in October of 2007, “a different poetic description, a different dramatic description.” 38-year-old Alex was a contributor to most of the Chorus of Poets performances I attended. “You just have to relax, if you're breathing properly you can respond instantly. Panic will destroy your breath. He keeps adding to

---

<sup>16</sup> Butch Morris recorded in his home, October 2007.

the lexicon so I would say that there's about ten basic ones that within the first two times of doing it, I was ready for it."<sup>17</sup> I asked Alex if there was a relationship in society that was similar to the relationship between the conductor and the ensemble. "Butcher and meat," he responded after a sober pause. "Butch, he's pretty fierce. He gets upset because there's people messing up all the time. I've gotten used to it a little bit. Sometimes, I yell it right back to Butch. He's clear with his signals 95-98% of the time. Every now and then he thinks he did it, but he didn't do it. Or something is unclear whether it's you or the person below you or to the left of you or the right of you. So he'll get angry and sometimes you just have to give it back, but he can take it, so it's fine."<sup>18</sup>

Performance has different rules than rehearsal. In concert, Morris' back is turned to the audience, and while he is still inclined to express his pleasure and displeasure with the musical responses rendered, he will not stop the ensemble or otherwise refuse to deal with uninspired or even incorrect responses to his open, yet specific directives. "Unfortunately, often I get crap," Morris admits. "This is about taste, about measure. It's about aesthetics. It's about everybody. Everybody has it, what they like and what they dislike. If I hear somebody give me crap it's kind of like, okay well, if that's what it's going to be let's deal with the crap today. I'll go with the crap today. What can we do with the crap? Can I pass the crap on to somebody else? Can I ask someone to repeat the crap, then we have a bigger pile of crap. But still it's about what can you turn it into? What can you turn it into?"

---

<sup>17</sup> Alex, member Chorus of Poets, August, 2007.

<sup>18</sup> Ibid.

Helga is a classically trained soprano who has lent her voice to several Conductions including the Chorus of Poets. When I interviewed her at Steve Cannon's loft in August of 2007, I remembered her as a lead vocalist for Women in Love (one of Tate's earlier projects), a group I had helped book in D.C. in the early 90s. She was somewhat disappointed with a Conduction® I observed for which Morris had asked his literary ensemble to address the question: "Where is the peace?" "I think people don't listen well in that you have to listen for the musicality of the way someone says something," she observed. "So it's not just about repeating it, because it's not about you in that moment. It's that he's heard something in a way that excites him and he wants to hear that thing. So, if you put yourself or your ego before the thing that has been said, it's lost."<sup>19</sup>

#### ***4.7 What sound does this instrument make? The music of Conduction***

Conduction is used to make music. Morris' protocol has been used extensively to make music before live audiences and in recording studios. In the field I was able to make more detailed notes and more extensive recordings of workshop/rehearsals than in live performances, where audio recording was not always an option and note-taking was never as uninhibited as it was in the rehearsal hall or classroom. As it turns out, I have few complete pairs of observational notes for rehearsals and their associated performances, and these are from the Chorus of Poets whose output I have (only somewhat arbitrarily) opted to treat as non-musical. What is offered as examples of

---

<sup>19</sup> Helga, member Chorus of Poets, August, 2007.

Conduction® music are taken from three of Morris' released Conductions and one recording I made at the NuBlu Cafe.

Knowing what we know about Butch Morris' methodology, it is tempting to treat as a primary function of an analysis of his music a reverse-engineering of the gestural flow that was associated with it. That is, if the system that generated the music is rationally determinative, it is reasonable to assume that someone versed in his system should be able to reconstruct the Conductor's body with only its musical trace as a guide. Because we do not have video to confirm or clarify any assumptions that might be made about the relationship between the Conductor's silent activity and the music played by the ensemble as heard on an audio recording, statements suggesting what the Conductor's body was doing at any particular point during any particular performance must be treated in large part as informed speculation. It is an important cultural fact, however, that the features of Morris' music can strongly suggest specific terms of the Conduction vocabulary, but the overindication of the gestural system distracts from the role of the performer in giving the received symbol a formal response and thereby realizing the music heard by the listener.

Morris has never had any interest in transcribing his conducted works. Committing the music produced by Conduction into conventional notation would create the opposite and equally misleading effect of reverse-engineering the gestural flow. Such an undertaking would underindicate the actual process used to mold the musical sound, that is, Conduction.

Rather than attempt either a conventionally notated transcription of the musical materials under analysis or a gesturography of the conductor's instructions based on these sound recordings, this investigator has opted to

hear each Conduction® as a series of concurrent and successive sonic events and to attempt to make comparisons between these events within the same Conduction and across the small sample of Conductions represented here. These events have been chronologically ordered and described in language that is conducive to Brinner's "component clusters," especially the attributes of *sound quality, sound patterns, symbolic representation, transformation, interaction, orientation, and performance context* (ibid.: 40-41). Three pieces of music under analysis have been so-mapped in the included tables, which are followed by a summary of the analytical features and patterns implied by this mapping.

#### **4.7.1 Holy Sea 58e3**

**00:00 > Pizzicato strings establish a rubato background texture against which other material will be deposited.**

**00:09 > Single violin (bowed) – in**

**00:41 > Single violin – out/pizzicato bed becomes slightly more accented/bordering on syncopation at times**

**00:51 > Violin – returns with continuation of previous idea, dynamic is slowly increasing**

**00:51 > Piano comes in right behind the violin with widely spaced chords that sketch out what when usually applied to jazz bass is a walking figure.**

**01:39 > Pizzicato out. This texture has been progressively eclipsed by the mounting dynamic of the piano and the violin lines and at this point is allowed to completely evaporate.**

**02:01 > Slight change in the piano pattern, here. From here until the end the piano tends to maintain a drunkenly ascending line that reinforces the largo feel of the whole piece.**

**02:24 > Horn (French or flugel) – in.**

**02:36 > Violin – its melodic contribution which has been slowly spiraling around the horn stabilizes as a four-note short-short-long-short legato figure. This figure is played twice by the same single violin voice that entered at the beginning of the piece followed by a slightly longer rest than had been played between the**

two groups of four when they were first introduced. The figure is then played once by the original violin in unison with some indeterminable number of the remaining strings, perhaps the whole section, whose accompaniment is at a noticeably lower dynamic level.

**2:55: > Strings repeat the motive and are successively joined by other elements of the ensemble including percussion. With each repetition of the figure the dynamic lifts a notch and the figure can be heard to shift in its pronunciation with the initial short-short-long-short phrase being morphed into a short-short-long-long phrase of roughly the same tonal quality (as is the case at 03:35). At time index 03:06 the last note is bifurcated into a note and a trailing note so as to give the figure five points of articulation instead of four. The ramping dynamics is quite pronounced as is evident in a graph of the song as a wave file against a decibel curve. In the final two iterations, this transmogrifying figure is delivered as short-short-long-very long by sustaining the last note.**

**03:35 > Horn – out. Up until this point, the horn line can be heard between the patterned clusters being played by the strings. From this point forward, this instrument can be heard to play with the larger aggregate of instrumental voices that develop the patterned material (i.e., the phrase, figure, motive described above).**

**04:18 > Percussion – in. Tympanis followed by cymbal crashes**

**04:21 > Xylophone/vibraphone – in. Plays melodic content that seems minimally constrained by the unison figure being played by the rest of the ensemble.**

**04:37 > All – out**

Table 1: Temporal analysis of Holy Sea 58e3.

Holy Sea was recorded with the Orchestra della Toscana in February of 1996 and is indicative of Morris' work with ensembles grounded (primarily) in a classical tradition. In addition to the conventional instruments of the Orchestra, Morris enlists the help of J. A. Deane (live sampling, drum machine, trombone, and electronics) and Otomo Yoshihide (turntables, sampling, and electronics), although this particular track does not appear to feature electronics. Of particular interest here is the rhythmic use of the piano (played by Ricardo Fossi) which adds an asymmetrical feel to the mounting development of the piece and the melodic authority of the violin whose contribution is the most salient voice in the piece. The escalation in dynamics is accompanied by a corresponding thickening of the musical texture.

#### 4.7.2 NuBlu Orchestra Live (excerpt)

**00:00 > Drum kit, horns, electronics plucked string instrument, dense with rapid sax ostinato and repeating electronic sample.**

**01:08 > Change in underlying electronic sample**

**01:23 > Guitar figure – in. At this point the guitar figure is buried in the density and volume of the other instruments.**

**01:39 > Single tenor sax voice –**

**01:48 > Brief electronic sweep**

**02:17 > Everything out – except guitar figure (2 notes)**

**02:28 > Second guitar voice – in. Playing a smoothly articulated lead line in a moderate tempo against the double note ostinato. This could be the same guitarist assuming the two-note figure is has been captured by a delay pedal.**

**02:39 > Cymbal, lightly sounded.**

**02:48 > Drum kit -- rolling toms**

**02:59 > Single tenor saxophone, quickly followed by other wind instruments**

**04:00 > Metallic-sounding electronically produced sample.**

**04:34 > Horns together punching out Morris downbeats.**

**05:00 > Tenor saxophone line – in**

**05:16 > Guitar line – in.**

**06:00 > Guitar 2-note figure – out.**

**06:29 > Bass line**

**07:01 > Drums – in, funk shuffle**

**07:00 > Bass line – previously absent or unnoticeable comes to foreground of music**

Table 2: Temporal analysis of NuBlu Orchestra excerpt from a live recording made by Thomas Stanley in March of 2008.

This is an excerpt from a live session of the NuBlu house band recorded at NuBlu by the author. The excerpt is taken from almost exactly the middle of a roughly 45-minute set and features two distinct phases of density and texture.

There was no program for that night's performance and the author did not construct an accurate or comprehensive list of contributors. NuBlu is indicative of Morris' use of ensembles grounded in a pop-funk vernacular. The segment begins with several overlapping horn lines with no particular line appearing to be foregrounded. This dense section falls away and is replaced by a two-note ostinato figure that becomes the foundation for a gradual reconstruction of melodic density.

### 4.7.3 Conduction #70

<p><b>Conduction #70 (Tit for Tat)</b>  <b>Section 3</b></p> <p><b>00:00 &gt; Ensemble – in. Multiple instrumental voices play a brief bubble of contoured sound that has two distinct phases or syllables.</b></p> <p><b>00:03 &gt; Ensemble – out. Followed by a rest.</b></p> <p><b>00:04 &gt; Woodwind – in. Single woodwind voice plays a phrase with two distinct parts. Stops, then...</b></p> <p><b>00:08 &gt; Ensemble – in. Multiple voices play a rapidly rising and falling phrase followed by a rest.</b></p> <p><b>00:11 &gt; Woodwind – in. Same voice as above plays a phrase, then...</b></p> <p><b>00:15 &gt; Ensemble – in. Multiple voices answer with a very brief shape. Stops abruptly, then...</b></p> <p><b>00:16 &gt; Woodwind – in. This back and forth, call-and-response between a single woodwind and a larger group of instrumental voices continues until...</b></p> <p><b>00:45 &gt; At which time it sounds as if the entire ensemble is active, with some subset of instruments maintaining a cyclic underpulse.</b></p> <p><b>02:36 &gt; Ends</b></p>
---

Table 3: Temporal analysis of Conduction #70, third section.

Conduction #70 was recorded in Zurich in September of 1996 and released as *Tit for Tat* in 1998. In addition to Morris, it features B. Buster (turntables) Pete Ehrnrooth (clarinets, saxophones), Andy Guhl (electronics),

Hans Koch (clarinets, saxophones), Edgar Laubscher (electric viola), Norbert Möslang (electronics), Daniel Mouthon (voice), Günter Müller, (drums, electronics), Jim O'Rourke (acoustic guitar), Dorothea Schürch (voice), Martin Schütz (electric 5-string cello), Marie Schwab (acoustic violin), Nicolas Sordet (electronics), Fredy Studer (drums), and Stephan Wittwer (electric guitar). This track has the characteristics of one of Morris' encores, which in my experience have generally been much shorter pieces (this track is under three minutes) with simpler architecture that is quickly installed using large gestural motions, literal motion, for example.

#### **4.7.4 Conduction #26, Akbank IIe**

No event table was developed for this Conduction®. This piece was recorded in Istanbul in October, 1992 and was released as part of the *Testament* box set. In addition to Morris, this seven-minute recording features members of the Süleyman Erguner Ensemble -- Hasan Esen (*kemençe*), Mehmet Emin Bitmez (*oud*), Göksel Baktagir (*kanun*), and Süleyman Erguner (*ney*) – augmented by musicians associated with the creative music community – Le Quan Ninh (percussion), Bryan Carrott (vibraphone), Elizabeth Panzer (harp), J. A. Deane (trombone/electronics/drum machine), Brandon Ross (guitar), and Steve Colson (piano). It is indicative of Morris' work with ensembles grounded in nonWestern instrumentation. Here the components are heard as acting much more independently than the instrumental voices in Holy Sea 58e3, although the violin and *ney* play analogous roles. Harp and percussion provide an outro coda.

Across the four examples cited here are patterns seen throughout Morris' Conducted works. Morris often begins a piece with fewer instruments than he intends to use during the course of a given Conduction®. He develops and releases tensions by means of a device that could be called a textural crescendo, with which tension and intensity are amplified. Instrumentalists are often put on auto-pilot – by means of the pedestrian or other more open gestures – while he introduces other instruments and material. This unsupervised play in which a single instrument or sections of instruments are asked to contribute melodic material can be quite long and structurally central, as with the *ney* line heard in Akbank II or the solo violin part in Holy Sea 58e3.

## Chapter 5: Conclusions

### *5.1 Conduction as an instrument for distributing musicality*

Conduction® functions to distribute, i.e., decentralize the decision-making that generates the sounds and silences that constitute the form and content of musical performance:

I'm realizing at sixty-years-old, I cannot do what I did twenty years ago, my body just will not, I mean the stamina it takes to deal with ten or fifteen or twenty or twenty-five or thirty people every week. It's taxing. Because they're different personalities and you get different behaviors...I mean it's been great for me because I had to hear myself say these things over and over and over again. It's not like somebody is telling me this information or I can go to some reference book and go inside and remind myself what this is. I wrote it. I dreamed it up. Yes, there's a history that dates way back. Yes, there's a history, but that was a different time, that was for another reason. This really came from an idea I had years and years ago when I'm writing music and I would say 'how can I take a larger ensemble and play this music and have it sound like a trio? Have that kind of unity? Have that kinetic energy and unity that a trio has...How can I take an orchestra of improvisers (in the beginning) and have that kind of unity? How, how do I do it? Well, I had to go figure out how. Because that's what I wanted -- I wanted ensemble unity. (Butch Morris, recorded in his home, March, 2008)

Putting aside the question of whether Conduction has achieved or can achieve the idealized unity that Morris was seeking when he launched his experiment, the method clearly demands considerable input from its participants that is both autonomous and coordinated. "Experience in big bands changes the way players think about improvisation," notes Alex Stewart in a study of jazz big bands operating in New York City. "They learn to make concise statements within limited space. They begin to shape their solos; the arrangement provides a point of departure and a clear destination, and, often, background figures to feed off" (Stewart 2004: 171). While the idea of a solo in Conduction is anathema to Morris, shaping performance to fit the limitations of space and improvising from a clear point of departure and towards a clear destination are

exactly the kinds of decision-making that Morris sees as the instrumentalist's responsibilities under Conduction®. "Yeah. Make a decision," Morris demanded bluntly during a taped conversation in his apartment. "So many people in learning the theory of music, traditional music, have been told there's so many right ways and so many wrong ways of doing certain things. And you know a lot of it is a myth." To what extent do these decisions cross the line from interpretation to composition and in what ways might this matter?

Here then, is a fundamental difference between improvisation and composition. The composer rejects possible solutions until he finds one that seems to be the best for his purposes. The improviser must accept the first solution that comes to hand. In both cases the originator must have a repertoire of patterns and things to do with them that he can call up at will; but in the case of improvisation the crucial factor is the speed at which the stream of invention can be sustained, and the availability of things to do which do not overtax the available resources. In composition, fluency becomes less important; but it is much more important to keep long-term structural goals in sight, and to unify present material with what has gone before. (Sloboda 1985:149)

As has consistently been shown from the interview respondents in this study, the "available resources" that are put to the test under Conduction are a wide range of technical abilities and aesthetic judgments that together we are inclined to call musicality. Morris' methodology attempts to strike a progressive compromise between the composer's search for the best fit and the improviser's knack for fluid delivery. "Commentators on jazz have emphasized that there is often less improvisation on the concert platform than one might imagine," Sloboda continues. "The musician is often 'playing safe' by using improvisatory devices which have worked well in other circumstances...the social and commercial pressures of the concert platform do not encourage the risk-taking that improvisation inevitably involves" (ibid.). The conductor stands in a position to disrupt and undermine any conceits of safe playing by placing

constraints on the instrumentalist that mitigate against performance habits. That is to say, if “risk-taking” is a characteristic of authentic improvisation, then the imposition of the Conduction® vocabulary and the conductor’s subjectivity and taste paradoxically returns to improvisation its sense of danger.

Each musician engages the peculiarities of this novel instrumentality with a unique history as player and consumer of music. The preparatory process that instills and activates Conduction therefore begins with an interrogation of a personal relationship with music. Conduction can be seen as a pedagogical environment in which the participants are interrogating not just the musical feasibility of Conduction as method, but also their core assumptions about the nature of music and their role as music-makers, including their understanding of what is meant by composition and ownership. J. A. Deane sees Conduction as intersecting with a generation of artists who take collaboration for granted and have less investment in twentieth century notions of sole proprietorship.

I think they’re getting that it’s a very iconic way of making music. I think it puts the basic vocabulary of music creation in this kind of pictographic form that allows it to transcend style. So I think once you get past the idea that someone is standing up there telling you what to do, which is not the case at all, and you get past the limitations you impose upon yourself, and you get past the fear that some people have because it’s so wide open. It really calls upon you to take incredible responsibility for what you play. I think once you get past those things you discover that it is an incredibly flexible and liberating way to make very coherent ensemble music out of virtually nothing really. When you listen back to some of those recordings, take for example the Holy Sea, when you listen to that orchestral piece. If you paid a poor student to transcribe that and then you could actually come up with a budget that would allow you to pay an orchestra to learn how to play it, it would be incredibly costly and incredibly time consuming, and it would be an incredibly difficult piece of music to read and yet it was created in real time. (J. A. Deane, phone interview, April, 2008)

“Responsibility” figures prominently in the self-reporting of Conduction’s participants. Whether they all arrived at this value on their own or were indoctrinated into it as part of the workshop phase is perhaps immaterial. “I

come to this in the way that I come to everything that I do, I hope. I prepare,” Helga tells us. “That’s it. And I know that this is a situation [in] which I could be asked to do a lot or a little and I’m not invested in how much or how little I’m asked to do. I’m invested in interpreting the gestures and making the event that I was asked to participate in.” Drawing the reader’s attention to Helga’s concession to “do a lot or a little,” we are reminded that most of our assumptions regarding performative virtuosity emphasize a positive contribution. Even the sense of *communitas* that grows out of ensemble playing is usually seen as dependent on additive contributions. One sax player who had worked with Morris told me that “he wanted to play more.” In a world that has been fairly severely damaged by our specie’s creative excess, it is interesting to speculate that the willingness and ability to contribute through subtraction or abstinence is a value whose expression the broader society might very well benefit greatly from.

The attachment of responsibilities to roles, of course, is an implicit demarcation of authorial power in any performance situation. Holding down the groove means just that, taking responsibility for maintaining rhythmic continuity. Sometimes responsibility and role are compounded by instrumentality. “My instrument didn’t allow for precise, equally tempered pitch movement,” explains Beau, “which meant that finding a way to mesh with the ensemble at any given moment required some exploration of the pitches and timbres accessible given the current settings on the computer.” Interestingly, however, Beau’s Wii remote-driven instrument was the first instrument I had ever seen that could provide a near isomorphic response to “literal motion,” one of Morris’ more “epic” signs in which he carves graphical information in the air between himself

and the ensemble with a sweeping up and down slice of his arm and baton.

Most instrumentalists I have heard follow along warbling a melodic contour that is only related to the Conductor's gesture by temporal proximity. Clever Beau could actually mimic the gesture – give it back to the Conductor as an isomorphic whole. "I really enjoyed the process of building and modifying the software as the demands of Conduction® became clearer. As Butch engaged in a dialogue with the ensemble, I had to engage in a dialogue with my tools; both of these were building processes."

Being perceived as willfully playing outside of your role in the Conduction ensemble has dire consequences:

A lot of people think they are gonna improvise their way through this shit. And they're not going to pay any attention. And I'll tell you some big names that have played in the band that – no I won't go there. They want to drag it back down to wherever it is that they want to go. I say back down because it's the same. When you go to read somebody else's music you go to read somebody else's music. And basically they set up some kind of schematics or some kind of idea and that's the direction you go in. I'm bringing the same schematics. I'm bringing the same blueprint or a different blueprint and saying we are going this way! (Butch Morris, interview recorded March 2008)

I once saw a Morris Conduction in the Festival of New Trumpet music (FONT). Morris conducted a large all-brass ensemble in a midtown recital hall located in the offices of a major music corporation. A fairly famous trumpet player arrived after the band had already taken the stage. Instead of seating him with the rest of the ensemble, Morris put him on the bench of an unused piano on the opposite side of the stage from the other players. While the placement sure looked punitive, when the music started unfolding, this particular trumpet player was given an exceptional amount of room to play without much restriction, and his (for lack of a more appropriate term) solos sounded especially dialogic coming off-axis as it were to the bulk of the ensemble's sound.

The power vested in the conductor's baton is not without counterpart on the part of the instrumentalists. As Chorus of Poets member Alex reminded us in section 4.6, each member of the ensemble is in a position to "give it back to" the conductor. Because of the particular social bonds that connect the members of Greg Tate's ensemble, his application of Morris method functions in an environment where it is even less likely that the conductor's prerogatives will go unchallenged. "Actually I'm not great at taking directions, so I chafe at it sometimes – often I do the opposite of what Greg tells me, and keep playing until he gives me the evil eye! I think I'm not alone in this type of behavior," explained keyboardist Vijay Iyer in an email correspondence. "That dynamic – Burnt Sugar's incorporation of not just authoritative order, but also its negation or subversion – actually adds to it, and is part of what gives the band its edge, if you ask me. Sure, Greg is the nominal frontman, but there's always the possibility of him being eclipsed by some eruption from the ranks. And he embraces that possibility, which is a good thing – he's pretty self-effacing as a conductor. Mostly he sets things in motion, rather than micromanages." If in contrast, Morris is to be seen as micromanaging, it is only to the extent that he can.

Trombonist and ethnomusicologist Chris Washburne has played under Morris' system. In April, 2009 I read a paper based on this study at a meeting of the Mid Atlantic Chapter of the Society for Ethnomusicology in Richmond, Virginia. Afterwards, he had mostly complimentary things to say about my presentation, but he challenged my use of "that four letter word" (Stanley, 2009). He felt, quite correctly that my use of the word *j-a-z-z* was misapplied to anything having to do with Morris method. But while Morris is clear that his work

can no longer be accurately categorized as a jazz product, he still fervently defends, as I think he has a right to, a jazz identity and an affiliation with jazz history, especially its so-called avant garde. “When people say to me, ‘what kind of music do you play,’” Morris explains that he tells them, “I’m a jazz musician. I am a jazz musician, but what you hear me do you may not consider jazz. I consider it a continuation of the jazz canon.”

This affiliation with jazz anchors and in some ways explains Conduction’s place as a socio-historical fact but it also connects Conduction® to a set of economic traditions and practices that have controlled how ownership is defined and apportioned in a music incorporating large amounts of collective composition:

It is problematic in the best of circumstances to suggest that a jazz performance, created through a dialogic, collaborative, improvisational process, might have a single author. Indeed, such a notion has been the source of intense debate in the analogous realm of film recently, as members of the Writers Guild of America went on strike, not only for more advantageous financial terms, but to do away with the opening “A film by...” credit, thus officially diminishing the director’s claims to sole authorship. In both cases, film and jazz, confusion is added to the question of authorial claims by the fact that authorship and proprietorship are linked in complicated ways. (Solis 2004: 331-332)

In the same way that “responsibility” implies clearly demarcated performative roles, the role of leader/composer/owner, like cinematic director, is a well-defined portfolio of prerogatives and responsibilities. “I would like to suggest that the protocols of action and imagination that people involved with jazz – musicians and audiences – use to engage jazz recordings,” Solis suggests, “allow for a coexistence of a dialogic-processual interpretation of jazz recordings alongside an understanding of them as products to which there can be, generally, reasonable individual authorial attributions” (ibid.). I see good

reason to stipulate that Solis' understanding of authorial attribution of jazz recordings be applied to the way that individual Conductions are perceived by their musicians and audiences and then to proceed with a candid "dialogic-processual" discussion of where the Conducted work is situated and how it got there.

Philosophers have begun trying to incorporate contextual, that is, ethnographic concerns into their approach to the matter. Steven Davies reminds us that as listeners, "our understanding of the work may be better than that of the composer and of his or her contemporaries, because we, unlike them, can place the work within the historical tradition which binds it to its future, as well as to its past" (Davies 1995: 22). The notion that someone called a composer has created his or her own compositions "is one of the most firmly entrenched of our beliefs concerning art, " we are reminded by Jerrold Levinson. "There is probably no idea more central to thought about art than that it is an activity in which participants create things – these things being artworks. The whole tradition of art assumes art is creative in the strict sense, that it is a godlike activity in which the artist brings into being what did not exist beforehand – much as a demiurge forms a world out of inchoate matter" (1980:8). Certainly the Conductor can not be seen as much of a demiurge, nor does he present himself as such, but to witness Morris pulling music out of silence, order and beauty out of noise is to attest to an element of thaumaturgy in his creative act.

Morris likes to see his responsibility as providing form which is filled with content provided by the ensemble members:

I can only be responsible for change...the musicians supply content....

It is often never a matter of what I want to do with the ensemble but what is available to do with the ensemble. What they give me to hear.  
...You (I) cannot (nor do I want to) anticipate content, only context. but in fact what he is defining through gestures as macrostructure cannot be cleanly separated from the content supplied by any of his players. (Butch Morris, email communication: May 3, 2009)

Davies also speaks of responsibilities attached to specific roles in a way that acknowledges the necessarily creative contribution of interpretation:

Talk of performers' duties as correlative with composers' or audiences' rights, whether the duties be "moral" or not, seems to be inappropriately restrictive, given the creative freedom which is essential to the performers' fulfilling their role. But whatever difficulties there may be in the terminology, still there is an important notion which such talk aims to capture. Where musical works exist and where audiences attend performances in order to hear those works, the first aim of the activity of performance is to deliver the work in question to the audience (and a crucial further aim is to do so well). To meet these aims the performer must exercise his or her creative talents within bounds prescribed both by the composer and by the wider conventions of the composers' day which governed the performance of works of the type in question. Performers and audiences come together on the basis of an understanding of the point of the activity in which they are jointly involved. Players who are not prepared to direct their talents to the delivery of the work are unilaterally rejecting the enterprise in terms of which they have come together with the audience. (Davies 1995: 24)

With respect to where the Conducted work resides, it might be important to look at what the audience has a "right" to expect of Conduction®, that is, "the point of the activity in which they are jointly involved" (ibid.). The printed materials distributed to promote the performances are intended to motivate attendance; they also frame audience expectations of whom and what they will hear. During the course of this study I collected a number of such cards, fliers, and posters for Morris' performances. [See Appendix IV.] While each is tailored to a specific occasion, there are enough consistencies to conclude that the promotional argument framing Conduction's value and relevance is based on its existence as a novel method of creating music that was developed by a particular musician having a particular history. It might make more sense then

to look at the authentic work in the case of Conduction® as neither an intended nor realized set of sound structures, but as the process of Conduction itself, faithfully pursued, competently executed. This implies fulfillment of responsibilities on the part of both conductor and instrumentalists that go beyond sound production. I once saw a Conduction that didn't live up to my critical expectations of a quality performance. I experienced this particular set as particularly flat. Like many of Morris' projects, it was an ad hoc assemblage of New York improvisers. They might have sounded o.k. on a recording, but in person I experienced the performance as fragmented and mechanical. It didn't seem quite like an authentic performance of Conduction, only an attempt to appear as such. What I heard could have been any instance of open form minimalism. If Conduction *is* the work and not just the means of generating the work, then we are clearly edging in the direction of Downey's notion of a "blurred genre," that is, an appreciation of Conduction as constituting a musical artwork far larger than sounds and their order. Morris, however, is resistant to seeing his job as anything other than constructing music: "My work is about sound. My work is about music. It's not about the image, but there's no way I could do my work without the image."

Another way of simplifying the question is to ask not what constitutes the work of Conduction, but rather what constitutes the work of the Conductor? As noted above, Morris is inclined to see his role as that of macrostructural composer. His colleague Deane, who uses Conduction in his ensembles, takes a different approach:

I think, and I don't know if Butch agrees with this one or not, I mean Butch is all of this stuff and Butch has his point of view on it and I've been conducting for ten years and I have my point of view on it and from my point of view I think it's a

group composition. I don't think the Conductor creates the piece. I think the conductor is just like any of the other musicians. The only choice I think the conductor makes is what the first sign is going to be. Once you choose the first sign and hold it up, musicians respond to that and manifest a group sound together. Then you are immediately put in the same place that they were in where you now have to respond to that sound and once that happens, your response to that sound can't be in your head, it can't be a thought process. It has to be the same thing that the musicians do where you just respond to the sound and that response tells you what the next sign needs to be and then they respond to that so what happens is this feedback loop. (J. A. Deane, phone interview, April, 2008)

While the ontology of the work generated by Conduction® remains at least as elusive as that of works generated by more conventional means, where and how authorship is ascribed has a lot to do with whether you center the work closer to its sound structures or its broader performative gestalt. Furthermore, yielding to Solis' contention that we must first decide "whether a jazz community (or communities) can really be thought to exist" before tackling the thorny issue of the ontology of jazz recorded works, an attempt has been made here to examine the authorship issue's attached to Conduction from the various corners of its emergent community (Solis 2004: 331).

As for the possibility that his system might be too constrictive or cumbersome to find life beyond the personal reach of his baton, Morris responds "more cumbersome than traditional theory? More cumbersome than traditional harmony, any more cumbersome than traditional composition? No, No, see, the problem with this is that everyone wants to learn it immediately because they think it's easy to do." Conduction may be seen to disrupt prevailing narratives about black music and freedom, but the universality of those narratives as customarily formulated must also be called into question. Anthony Braxton remembers the rupture of his own infatuation with the idea of

*freedom* following a solo concert in which he had seen freedom as a paramount goal: “At the end of that concert I came to understand that I wasn’t looking for freedom, or un-freedom for that matter, and that this solo improvisatory performance experience had made it very clear that existential freedom was not exactly what I was looking for” (Braxton 2008). Butch Morris has made it clear that he also believes freedom is a jaded and imprecise concept that requires subordination to other values in order to be meaningfully realized. “As a black man in America, *justice* is the most important word,” he insists. “Justice is the most important word because for years people have been asking for freedom and they didn’t know that freedom is not synonymous with justice. I believe in justice.” While Conduction® is decidedly distinct from free jazz in its goals and politics, it does offer a kind of freedom that blossoms in containment. As has been described, even when the Conductor is pounding out downbeats, this freedom exists. Under Conduction, the musicians are free to attend to the sonic individuality of what they are playing – which is what ultimately establishes the phenomenological truth of the music – and to enjoy an embodied collective agency that transcends the individual performer.

This collective agency points in the direction of an ensemble unity that is paramount among Morris’ stated goals. Getting a large group to move together and feel together like a trio, that kind of ensemble unity one might stipulate *is* collective consciousness. With the implicit assumption that if this co-moving and co-feeling is the basis of collective consciousness, then the smaller group is more likely to cohere into a single group subjectivity than large ensembles. Morris offers his ideas about musical unity from a stance that is decidedly pro-ensemble, perhaps more precisely pro-big band. By imposing, through the

authority of his leadership, a language that is both more flexible and in some significant ways more prescriptive than the kind of conducting that is used with either traditional big bands or symphony orchestras, he has provided instrumentalists in either setting with a means of claiming a series of powers that might otherwise prove elusive. These include a power for large sections of the ensemble to move gracefully like a single soloist through intricate structural patterns (think a school of fish) combined with a power of invention and authorship that while present in the purely improvising ensemble is actually intensified and foregrounded within the unique performance constraints of Conduction®. The conductor is not, from the vantage point of this assessment, an overarching subjectivity ruthlessly subordinating the spirits of his collaborators. Rather, the Conductor is a tool in the service of the ensemble's powers of music-making, a martyr if you will, whose sounding instrument (in Morris' case, a cornet) has been sacrificed for the mute efficacy of the conductor's baton. Furthermore, by banishing the notion of soloist that has been valorized in jazz, where a brilliant front man uses the rest of the ensemble as a backdrop against which to display his virtuosity, he has forced a redefinition and reexamination of the contributions of the individual within the collective.

The tensions between musical performance as an activity done with and for other people and an activity done with and for the self brings to the surface certain kinds of habitual resistance, especially when the Conductor necessarily stands in an authoritative relationship to his players.

Let's say you put up the sign for staccato. So what you're saying is deal with short duration information. It's wide open in terms of pitch content, harmonic content, volume content, articulation content. It's basically short duration and it would mean that the absence of sound would be of short duration. So it's everything that you could possibly deal with that has to do with short duration.

Then we go to a sign like sustain which is about continuous sound. Then you've got a whole new set of parameters and the only thing that you're not going to deal with is things that are of short duration...same thing – articulation, volume, extended techniques, pitch content – those things are all wide open, but you're dealing with it in terms of long duration. And what makes it a compositional tool is the juxtaposition of those signs against each other and how many times staccato returns – ABAA, ABAB, you see what I'm saying. That's how it becomes a compositional process. But it's basically taking the elements of music, the building blocks of music, putting them in this pictographic form and then it's the juxtaposition of those pictographs that allows the contours to reveal itself, the musical piece to reveal itself. But people get so caught up in the idea that they're going to have to play short sounds for the rest of their life because there's this motherfucker in front of them that's making them play short sounds. [laughs] This is what you want to get hung up on? Get past this shit and revel in how many different ways can I think of in the next five minutes to deal with short duration events. How creative can I get in the next five minutes dealing with long duration events? It's all about possibility and people get hung up in this idea of limitation. (J. A. Deane, phone interview, April, 2008)

Greg Tate has also reconciled this tension between individual and conductor, individual and ensemble in terms of the sublimation of virtuosity within expanded compositional responsibilities:

Conduction® has made me realize the difference between soloing and improvisation. Improvisation is always moving in a compositional direction and in a direction that's about bringing all of what you have to offer as an individual to the music as a whole. It also made me realize that when you're dealing with musicians who have their own voice, there's no such thing as a cover song. When somebody has an individual voice, across twelve notes they've got a million different ways to attack them that are extremely personal so you give them any piece of material and its going to sound like them...It made me realize that great improvisers are soloing all the time. (Greg Tate, interview, September 2005)

Throughout his work with Conduction, Morris has contended with this tension between expressive agendas of group and collective. He admits to having gradually migrated away from jazz-anchored improvisers towards classical performers as a means of resolving or at least minimizing these tensions.

Casimir's is a lower Manhattan restaurant with a decidedly continental feel that is around the corner from Morris' walk-up apartment and one of his favorite locales for dining and socializing. Following a performance of the Chorus of

Poets at Issue Project Room in February of 2009, I heard Morris interrupt a meal at Casimir's to announce that the problem with musicians who primarily improvise is that "when they're asked to read, they approach it as if they were trying to prove they *can* read; they play everything exactly as it's written and they sound rigid, mechanical...You know, notated music is dead music, don't you? You look at any song, like Orinthology, and there's this huge difference between what's on the page and the way it's played."<sup>20</sup>

Studying the evolution of musical instruments can tell us much about music as a form of culture. Musical instruments are used within highly developed and circumscribed social and cultural environments. Rock genres such as hardcore punk and heavy metal require performers, audiences, and listeners alike to partake in a highly ritualized form of cultural production and reproduction. Cultural conventions within a genre often hamper innovation, but on occasions the introduction of a new instrument or adaptation of an old instrument can be an opportunity to transform musical culture. One only has to think of Jimi Hendrix's use of feedback and how it transformed the genre of rock music by turning the guitar from an electrified acoustic instrument into a new source of pure electronic sound. What is often at stake in such cultural transformations is the very demarcation between noise, sound, and music (and indeed silence). The works of experimental composers like John Cage, the earlier introduction of the noise machines by the Futurists, and the introduction of new instruments such as the player piano and the synthesizer provided many such instances of such contestations (Pinch & Bijsterveld, 2003).

"I believe in something like an environmental orchestration where the four or five of us leave our house in the morning and you have a destination," Morris told a 2007 Vermont Public Radio interviewer. "I think if you give everyone a destination, everybody will arrive in due time and that's what this vocabulary is about – for you to arrive and for this individual to arrive and the next individual to arrive and to understand using their own background."<sup>21</sup> Another way of conceptualizing Conduction's instrumentality is that like the Akai MPC sequencer it allows for the redeployment, rearrangement, and

---

<sup>20</sup> Butch Morris, notes from conversation, February, 2009.

<sup>21</sup> Butch Morris interviewed Nov 4, 2007 by George Thomas (VPR).

recontextualization of preexisting components. In the case of the machine, however, what is “sampled” are bits of prerecorded sound. Morris’ samples are quite a bit more complex and could be considered the musical backgrounds and particular musical personalities of the individual players or even something quite a bit deeper that touches on the relationship between the human psyche and creative expression. The Conduction® vocabulary then, like the touchpads on the MPC, becomes the interface that allows for the manipulation of these living musical consciousnesses. “As much as anything, I’m considering the person more than I’m considering the instrument because I don’t care what combination of instruments show up – really, in the end I don’t. I’ve worked with 15 saxophone players and ten guitar players and all kinds of instrumentation. I don’t care,” but Morris warns, “They have to understand what the possibilities of all these signs and gestures are and then we’ll make music.” Conduction’s social and political implications point toward alternative accommodations between individual and collective wills. This accommodation has yet to fully sell itself in music and there are good reasons to be skeptical of a political reapportionment based on Conduction. (Who, in such a model would get to play the role of the conductor?) Two years after his introduction to Conduction, Dartmouth’s Don Glasgow foresees modifications in Morris strategy that would make the core idea of structured improvisation more attractive to him. “I would like, at some point, to distill the process a bit into some simpler directions of my own which would work with my own band (or the student band),” Glasgow wrote in an email received as this dissertation was being finalized, “but in a less formal, constantly controlled way.”

Morris continues to push his strategy forward, embracing what Alan

Graubard was quoted earlier as calling “the kind of risk that enables and intensifies.” Brinner acknowledges the risk inherent in ensemble performance:

As musicians propel themselves like acrobats through sonic “space,” they hold guide wires and stretch a safety net for each other. They provide orientation and reminders for one another to ensure that they will meet in midair or maintain their balance on the wire, to stave off asynchrony or serious lapses in memory, and to keep one another from falling to the net. Musicians who play drones, harmonic accompaniments, or colotomic parts may provide more constant references and take fewer risks, but virtually no one stands with both feet firmly on the ground throughout a performance. Moments of uncertainty and conflict inevitably arise, requiring establishment of facticity (ibid.: 316).

“What I realized early on was that I couldn’t understand how far this could go. I couldn’t understand where the end of it was, and that it’s bigger than music, and it’s bigger than a theory,” relates Morris of his excursions into the realm of *Nomadic Thought*. “It’s as big as community. It’s as big as humanity. It’s as big as music, but music has a lot of shortcomings – historically it has shortcomings, culturally it has shortcomings, socially it has shortcomings. Music does.”<sup>22</sup>

The modern electric guitar developed by Les Paul, Leo Fender, and others was more than just a louder guitar it was a *different* guitar, a different instrument. In a similar way that electrical amplification achieved much more than making music easier to hear, Conduction’s ultimate value rests outside of its novelty as practice or performance experience. This preliminary investigation of Conduction® as a metainstrument leaves ample room for further study. Some of the areas that should be addressed in depth include the sociopolitical and economic ramifications of Conduction’s social hierarchy and the specific attentional ergonomic and kinesthetic demands placed on all the members of

---

<sup>22</sup> Butch Morris, notes from conversation, February, 2009.

the ensemble. Others will no doubt take an applied approach, finding in Morris' model new potential for artistic and social expression.

## Appendix I: A Conduction® Chronology<sup>23</sup>

CONDUCTION® No. 188

Sant Anna Arresi, Sardegna Italy, 3 September 2009

Sant Anna Arresi Festival Orchestra:

CONDUCTION® No. 187, Erotic Eulogy

VISION FESTIVAL, New York N.Y. 9 JUNE 2009

Chorus of Poets: Yasha Bilan, Mark Gerring, Chavisa Woods,

Nora McCarthy, Justin Carter, Alex Bilu, David Devoe.

String Ensemble: Nicole Federici, Jason kao Hwang (viola)

Shawn McGloin, Jane Wang – bass Skye Steele, Charlie Burnham (violin)

Greg Heffernan, Alisa Horn (cello)

Text by Allan Graubard

CONDUCTION® No. 186, nublu 12

Lisbon Portugal, 2 August 2009

Nublu Orchestra: nublu Orchestra: fabio morgera (Trumpet), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Doug Wieselmann, Ava Mendoza, thor madsen (Guitars), Kenny Wollesen, (Drums), J. A. Deane (Electronics), Juini Booth, Michael Kiaer (Bass).

CONDUCTION® No. 185/II, Lo Spirito Perfetto

Parma Teatro Due, Parma, Italy, 10 JULY 2009

Coro di Poeti: Michele Andrei, Michele Bandini, Valentina Capone,

Valentina Carnelutti, Marco Cavalcoli, Ambra D'Amico,

Andrea de Luca, Riccardo Festa, Sara Masotti, Silvia Pasello,

Graziella Rossi, Giulia Weber (voice).

CONDUCTION® No. 185/I, Lo Spirito Perfetto

Santarcangelo Festival dei Teatri, Santarcangelo, Italy 9 JULY 2009

Coro di Poeti: Michele Andrei, Michele Bandini, Valentina Capone,

Valentina Carnelutti, Marco Cavalcoli, Ambra D'Amico,

---

<sup>23</sup> Provided and formatted by Lawrence D. "Butch" Morris.

Andrea de Luca, Riccardo Festa, Sara Masotti, Silvia Pasello,  
Graziella Rossi, Giulia Weber (voice).

CONDUCTION® No. 184, BangBoom

Vignola Festival Jazz in'it, Vignola, Italy 21 JUNE 2009

Ensemble: Ramon Moro (tromba), Gaspare De Vito (sax alto),  
Dario Fariello (sax tenore), Alberto Capelli (chitarra elettrica, elettronica),  
Filippo Giuffrè (chitarra elettrica, elettronica), Federico Marchesano,  
Antonio d'Intino (basso elettrico), Dario Bruna, Francesco Cusa (batteria)  
Fabrizio "Abi" Rota, Davide Tidoni (elettronica, campionamento dal vivo).

CONDUCTION® No. 183, The Bible of Wall Street Part II

The Stone New York, New York 2 December 2008

A CHORUS OF POETS: Nora McCarthy, Helga Davis, David Devoe, Alex Bilu,  
Barbara Duchow, Susan Kramer, Alva Rogers, Yasha Bilan  
Jessica Eubanks, Justin Carter, Mark Gerring, Chavisa Woods,  
Eri Yamamoto, PIANO

CONDUCTION® No. 183, The Bible of Wall Street Part I

The Stone New York, New York 30 November 2008

A CHORUS OF POETS: Nora McCarthy, Helga Davis, David Devoe, Alex Bilu,  
Barbara Duchow, Susan Kramer, Alva Rogers, Yasha Bilan  
Jessica Eubanks, Justin Carter, Mark Gerring, Chavisa Woods.

CONDUCTION® No. 182, nublu 11

TEATRO SESC POMPEIA Sao Paulo, Brazil 18 October 2008

nublu Orchestra: Graham Haynes (Cornet), Ilhan Ersahin (Tenor Saxophone),  
Juini Booth (Bass), Otto (Percussion and Vocals), Catatau, Pedro Sá (Guitar),  
Sylvia Gordon, Nina Becker, Thalma de Freitas (Vocals), Marcello Callado,  
Aaron Johnston (Drums), Ricardo Dias (Keyboards), Gabriel Mayall (Electric  
Bass).

CONDUCTION® No. 181 Trumpet Nation

at BricStudio, Brooklyn, N.Y. 23 September 2008 Paolo Fresu, Rich Johnson, Wilmer Wise, Amir El Saffar, Reut Regev, Stephen Haynes, Jaime Branch, Errol Tamerman, Kenny Warren, Chris DiMiglio, Lewis Barnes, Frank London, Taylor Ho Bynum, Dave Douglas (Trumpets).

CONDUCTION® No. 180 Sant Anna Arresi, Sardegna Italy, 3 September 2008

Sant Anna Arresi Festival Orchestra: Noemi Loi, Sara Aretino (violins), Giorgio Musiu, (viola), Marco Ravasio (violoncello), Luigi Ciaffaglione, Mauro Medda, Claudio Comandini (trumpet), Luca Nocerino (electric bass), Alessio Bruno, Michele Staino, (contrabass), Juri Deidda, Andrea Morelli (sax tenore), Alessandro Medici, Mauro Perrotta, Federico Eterno (sax alto), Giorgio Deidda, Gian Luca Locci, Roberto Boi (chitarra), Andrea Turi (pianoforte), Stefano Cortese (tastiera), Fabrizio Pisu (flauto), Simone Floris (clarinetto), Mauro Rolfini (clarinetto basso), De Liso Paolo, Matteo Parlanti (batteria-percussioni), Antonello Gallo (trombone), Enrico Zara, Adele Grandulli, Simona Bandino, Carla Genchi (voce).

CONDUCTION® No. 179, nublu 10

Pomigliano, Italy 12 July 2008 nublu Orchestra: Kirk Knuffke (Trumpet), Mike Williams (Bass Trumpet), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Doug Wieselmann, Zeke Zima (Guitars), Jochen Rueckert (Drums), Juini Booth (Bass).

CONDUCTION® No. 178, nublu 9

Rotterdam, Holland 11 July 2008

nublu Orchestra: Kirk Knuffke (Trumpet), Mike Williams (Bass Trumpet), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Doug Wieselmann, Zeke Zima (Guitars), Kenny Wollesen, Jochen Rueckert (Drums), J. A. Deane (Electronics), Juini Booth (Bass).

CONDUCTION® No. 177, nublu 8

Bordeaux, France 8 July 2008

nublu Orchestra: Kirk Knuffke (Trumpet), Mike Williams (Bass Trumpet), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Doug Wieselmann, Zeke Zima (Guitars), Kenny Wollesen, Jochen Rueckert (Drums), J. A. Deane (Electronics), Juini Booth (Bass).

CONDUCTION® No. 176, Due cose amare e una dolce

MAT Rome, Italy 19 March 2008

Chorus of Poets.IT: Iris Peynado, Adalgisa Fiorillo, Gabriele Vitali, Ludovica Manfredini, Cara Kavanaugh, Daniela Zanchini, Rita Del Piano, Vito Mancusi, Camillo Ventola, Carlo Fineschi, Silvana Pedrini.

CONDUCTION® No. 175, nublu 7

Teatro Donizetti, Bergamo, Italy, 15 March 2008

nublu Orchestra: Graham Haynes (Cornet), Mike Williams (Bass Trumpet), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Doug Wieselmann, Zeke Zima (Guitars), Kenny Wollesen, Aaron Johnston (Drums), J. A. Deane (Electronics), Juini Booth (Bass).

CONDUCTION® No. 174, nublu 6

The Auditorium di Roma, Rome, Italy, 12 March 2008

nublu Orchestra: Graham Haynes (Cornet), Mike Williams (Bass Trumpet), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Doug Wieselmann, Zeke Zima (Guitars), Kenny Wollesen, Aaron Johnston (Drums), J. A. Deane (Electronics), Juini Booth (Bass).

CONDUCTION® No. 173, GREGORIAN LEAP

Asbury Hall, Buffalo, New York, 29 February 2008

Buffalo Improvisers Orchestra: Jenece Gerber (voice), Geoff Perry (violin), Mary Ramsey (viola), Jonathan Golove (cello), Greg Piontek (contrabass), Stuart Fuchs (acoustic guitar), Joe Rozler (piano-synthesizer), Michael Colquhoun (flutes), Mike Allard (alto sax), Steve Baczkowski (tenor sax-bass clarinet), Rey Scott (baritone-soprano sax-oboe), Bill Sack (electric guitar-prepared lap steel guitar), J.T. Rinker (laptop-live sampling), Ray Stewart (tuba), Andrew Peruzzini (trumpet), Jim Whitefield (trombone), Ravi Padmanabha (tabla-percussion), John Bacon (vibraphone-percussion), Ringo Brill (djembe-congas-percussion).

CONDUCTION® No. 172, WHERE IS PEACE

The Living Theatre, New York, New York, 15 October 2007

A Chorus of Poets: Nora McCarthy, Justin Carter, Chavisa Woods, Yasha Bilan, Alexander Bilu, Mark Gerring, David Devoe, Barbara Duchow, Alva Rogers, Eric Mingus, Elliot Levin, Fay Victor.

CONDUCTION® No. 171, (The) DESICCATE ABLUTION

Klean & Kleaner, New York, New York, 7 September 2007

A Chorus of Poets: Nora McCarthy, Jessica Eubanks, Helga Davis, Chavisa Woods, Jameel Hobbins, David Devoe, Alexander Bilu.

CONDUCTION® No. 170, nublu 3

NancyJazz Pulsations, Nancy, France 18 October 2007

nublu Orchestra: Graham Haynes (Cornet), Clark Gayton (Trombone), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Thor Madsen, Jessie Murphy (Guitars), Kenny Wollesen, Aaron Johnston (Drums), Didi Gutman (Keyboards), Cavassa Nickens (E-Bass).

CONDUCTION® No. 169, nublu 2

SantAnnaArresiJazz2007, S. Anna Arresi, Sardegna Italy, 27 August 2007

nublu Orchestra: Graham Haynes (Cornet), Fabio Morgera, Kirk Knuffke (Trumpets), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Zeke Zima, Thor Madsen (Guitars), Kenny Wollesen (Drums), Mauro Rofosco (Percussion).

CONDUCTION® No. 168

Festival ad libitum: 2, Warsaw Poland, 10 November 2007

The Odyssey Chamber Orchestra of Kracow:Konrad Oklejewicz (flute), Justyna Komorowska (oboe), Marek Nemtusiak, Grzegorz Wierus, Pawel Miskowicz, (clarinet), Paulina Strzegowska (alto saxophone), Wiktor Krzak (contra-bassoon), Weronika Krowka (piano), Kaja Cyganek (harp), Dominik Przywara, Paulina Tarnawska (violin), Zuzanna Iwanska (viola), Piotr Nowak, Magdalena Sas, Maciej Lisowski (cello), Duszan Korczakowski (double-bass), Michal Gorczynski (bass clarinet, clarinet, tenor saxophone), Tomasz Duda, (alto saxophone, baritone saxophone, tenor saxophone), Rafal Mazur (acoustic bass guitar, Tomasz Choloniewski, Dariusz Bury (percussion), Raymond Strid (drum kit, percussion instruments, objects).

CONDUCTION® No. 167, Samson Occom

Dartmouth College, Hanover, New Hampshire, 2 November 2007

Barbary Coast Jazz Orchestra: Don Glasgo (director/valve trombone), Elyse George (flute), Kimia Shahi (oboe), Steven Weber (clarinet), Kyle Polite (bassoon), Derek Stenquist, Brevan D'Angelo, Kelley Weed (alto saxophones), Raj Majumder, Katie Pine (tenor saxophones), Greg Hart (baritone saxophone), Tom McDermott, Nate Caron, Kersti Spjut, Joe Pearl (trumpet & flugelhorn) Evan Carlson, Christopher Martin, (Trombone), Jimmy Kircher, (bass trombone) Ellen Pettigrew (harp), Evan Lamont (piano), Jack Sisson,

Joseph Ornstein (guitar), Theresa Flanagan, Tucker Hanson, Emily Eberle, Hannah Payne, Emily Chang (violins), Laura Little (viola), Emmett Knox, Joe Naeem (string bass), Andrew Lebovich (drums), Beau Sievers (Live sampling and Electronics).

CONDUCTION® No. 166, nublu 5

Cemal Resit Rey Koncert Salon, Istanbul, Turkey 24 October 2007 nublu Orchestra: Graham Haynes (Cornet), Clark Gayton (Trombone), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Thor Madsen, Jessie Murphy (Guitars), Kenny Wollesen, Aaron Johnston (Drums), Didi Gutman (Keyboards), Cavassa Nickens (E-Bass).

CONDUCTION® No. 165, nublu 4

Skopje Jazz Festival, Skopje, Macedonia 21 October 2007

nublu Orchestra: Graham Haynes (Cornet), Clark Gayton (Trombone), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Thor Madsen, Jessie Murphy (Guitars), Kenny Wollesen, Aaron Johnston (Drums), Didi Gutman (Keyboards), Cavassa Nickens (E-Bass).

CONDUCTION® No. 164, When The Bough Breaks

At Rose live Music, Brooklyn, New York 23 September 2007

Charles Burnham - violin: Stomu Takeishi - acoustic bass guitar: Timothy Hill - harmonic/over-tone vocals: JT Lewis - drums: Carlo Vutera - tenor vocal: Melvin Gibbs - electric bass: Brandon Ross - acoustic guitar

CONDUCTION® No. 163, nublu 1

At International Jazzfestival Saalfelden, Saalfelden, Austria, 25 August 2007

nublu Orchestra: Graham Haynes (Cornet), Fabio Morgera, Kirk Knuffke (Trumpets), Ilhan Ersahin (Tenor Saxophone), Jonathon Haffner (Alto Saxophone), Zeke Zima, Thor Madsen (Guitars), Kenny Wollesen (Drums), Mauro Rofosco (Percussion)

CONDUCTION® No. 162

At Barbes, Brooklyn, N.Y., 6 June 2007

Kirk Knuffke – Trumpet, Tony Barba – Clarinet, Christof Knoche - Bass Clarinet, Eivind Opsvik - Double Bass, Reuben Radding - Double Bass

CONDUCTION® No. 161, UNPAVED ROAD

At The Putney School, Putney Vermont, 4 May 2007

The Putney School Orchestra:

Asako Nomoto, Chun Cao, Ruth E. Carter, Lucille B. Cochran, Swan Lee, Jeong Eun So, Julie Marden and Amy Cann - violins. James G. Southcott and Elena Ramón and Ilymaani Abdul-Hamid – viola. Chloe A. Civin and Annika Amstutz – cello. Shawn Brewer – bass. Juhyeong Chung and Won Jun Lee – flute. Dong Chul Rhue and Tae Yong Yoon – clarinet. Robert E. McGinness, Rachel Axtell, Gryphon Rower-Upjohn and Benjamin L. Russell – voice. Adam Keil - electric guitar, Malcolm Donaldson - bass guitar, Harry Bauld and Leslie Wilson – piano, Inés Gómez-Ochoa – harpsichord. Oliver Dobrian - drumset.

CONDUCTION® No. 160

RedCat Theater, Los Angeles Ca. 3 February 2007

Creative Music Festival Orchestra:

Josh Aguiar, Kyle Ballarta, Stephanie Richards – Trumpets. Jon Armstrong – Bari Sax. Ori Barel – Tenor Sax. Lance Peterson – Soprano Sax. Mercedes Smith, Gavin Templeton – Alto Sax. Erin Breen – Clarinet. Vinny Golia – Bass Clarinet. Leticia Callela, Leonard Lee, Andrew Tholl – Violin. Chris Votek, Ashley Walters – Cello. Daren Burns, Wylie Cable, David Tranchina – Bass. Scott Collins – Guitar. Ingo Deul, Kevin Su Fukugawa, Qasim Naqvi – Percussion. Robin Sukhadia – Tabla. Antony DiGennaro – Guitar and Electronics. Clay Chaplin - Live Sampling. Lorna Kohler – Oboe. Blake Layman – Flute. Kathryn Nockels – Bassoon. Sarah Phillips, Sarah Seelig – Piano.

CONDUCTION® NO. 159, MARSEILLE SKYSCRAPER

Theater National Marseille, Marseille France, 14 December 2006

Marseille Workshop Ensemble:

Alexandre de Waure, Christophe Rodomisto, Gérard Cazali, Mathieu Ruillet, Rémi Savignat, Alexis Chevrier, Mathieu Barthet, Félix Hunot, Lionel Burési - guitars. Julia Suero and Nicolas Malik Saadane - cadre de piano. Dominique Viger – voice. Emanuel Vidal – Viola. Laure Bonomo - violin élec. Claude-Chantal Hess and Balthazar Montanaro- violin. Alexandre Lezy – bass. Pierre-Marc Martelli and Marc Antoine Dagenais - saxophones. Erik Billabert, billotron, Guilhem Fontes – clarinette. Margaux Bidault and Adèle Ropars – Flute. Geneviève Berjaud – bass. Aurélie Lombard – accordéon. Ahmad Compaoré - drumset.

CONDUCTION® No. 158, Trumpet Nation

At Cornelia St. Cafe, October 14, 2006 New York, New York

Steven Bernstein, Taylor Ho Bynum, Ted Daniel, Dave Douglas, Sarah Ferholt, Jonathan Finlayson, Graham Haynes, Thomas Heberer, Nabate Isles, Ingrid Jensen, Kirk Knuffke, Reut Regev, Jesse Selengut, Matt Shulman - Trumpets.

CONDUCTION® NO. 157/2, FREEDOM CLUB

At Brecht Forum, N.Y., N.Y., 8 October 2006

A Chorus of Poets: Yasha Bilan, Alexander Bilu, Justin Carter, David Devoe, Merry Fortune, Mark Gering, Jameel Hobbins, Anyssa Kim, Nora McCarthy, Golda Solomon, Chantal Ughi, Fay Victor, Chavisa Woods – Voices

CONDUCTION® NO. 157/1, FREEDOM CLUB

At Brecht Forum, N.Y., N.Y., 7 October 2006

A Chorus of Poets: Yasha Bilan, Alexander Bilu, Justin Carter, David Devoe, Merry Fortune, Mark Gering, Jameel Hobbins, Anyssa Kim, Nora McCarthy, Golda Solomon, Chantal Ughi, Fay Victor, Chavisa Woods - Voices.

CONDUCTION® No. 156, NEW HAVEN

At Firehouse 12, New Haven, Ct., 29 October 2005

New Haven Improvisers Collective: Jeff Cedrone (guitar), David Chevan (bass), Stephen Haynes, Louis Guarino, Jr. (trumpets), Bob Gorry (guitar), Brian Slattery (violin), Paul McGuire (soprano sax), Chris Oleskey (alto sax), Albert Rivera (tenor sax), John O'Reilly (electric bass), Steve Zieminski (drums/percussion).

CONDUCTION® No. 155, CENTRAL SQUARE

at Central Square, Cambridge, Mass., 25 September 2005

New England Skyscraper: Joe Albano (bass), Kaethe Hostetter, Haruka Horii (violins), Neil Leonard (bass clarinet/alto), Dave Zox (string bass), Jonathan LaMaster (violin/erhu), Paul Dilley (guitar), Gary Fieldman (percussion), Ara Sarkissian (piano), Junko Simons (cello), Todd Brunel (clarinet).

CONDUCTION® No. 154

At Barbès, Brooklyn, NY, 16 August 2005

Barbès String Orchestra Jenny Scheinman, Carla Kihlstedt, Beth Cohen, Sam Bardfeld, Eric Clark (violins), David Gold, Ron Lawrence (violas), Catherine Bent, Greg Heffernan, Tomas Ulrich (celli), Todd Sickafoose, Greg Cohen, Lisle Ellis (basses).

CONDUCTION® No. 153

At Green Street Grill, Cambridge, Mass., 17 June 2005

New England Skyscraper®: Haruka Horii, Bennett Miller bass (violins), David Bailis (guitar), Todd Brunel (clarinet), Joe Caputo (electronics/sampling), Julee Avallone (flute), Philip E. Paré Jr. (viola), Andrea Parkins (accordion), Shelley Burgon (harp), Sylvia Ryerson: (violin), Joe Albano (bass clarinet), Junko Simons: (cello).

CONDUCTION® No. 152

At Green Street Grill, Cambridge, Mass., 16 June 2005

New England Skyscraper®: Haruka Horii, Bennett Miller bass (violins), David Bailis (guitar), Todd Brunel (clarinet), Joe Caputo (electronics/sampling), Julee Avallone (flute), Philip E. Paré Jr. (viola), Andrea Parkins (accordion), Shelley Burgon (harp), Sylvia Ryerson: (violin), Joe Albano (bass clarinet), Junko Simons: (cello).

CONDUCTION® No. 151

At Green Street Grill, Cambridge, Mass., 15 June 2005

New England Skyscraper®: Haruka Horii, Bennett Miller bass (violins), David Bailis (guitar), Todd Brunel (clarinet), Joe Caputo (electronics/sampling), Julee Avallone (flute), Philip E. Paré Jr. (viola), Andrea Parkins (accordion), Shelley Burgon (harp), Sylvia Ryerson: (violin), Joe Albano (bass clarinet), Junko Simons: (cello).

CONDUCTION® No. 150, STONE STRING

at The Stone, New York, NY, 19 August 2005

Ensemble: Todd Sickafoose, Trevor Dunn, Lisle Ellis (basses), Marika Huhes, Okkyung Lee, Greg Heffernan (celli): Jessica Troy (viola), Jenny Scheinman, Jennifer Choi, Carla Kihlstedt, Meredith Yayanos (violins), Sylvie Courvoisier (piano), Shelley Burgon (harp).

CONDUCTION® No. 149, TRIBES

Nuyorican Poets Café, New York, NY, 28 June 2005

A Chorus Of Poets: Melanie Goodreaux, Jessica Eubanks, Nora Mc Carthy, Merry Fortune, Anyssa Kim-Gallo, Connie Macnamee, Fay Victor, Chantal Ughi, Mark Gering, Kimberly Amante, Alexander Bilu (voices).

CONDUCTION® No. 148, CHARLIE PARKER

at Tribes Gallery, New York, NY, 27 August 2005

A Chorus Of Poets: Amy Ouzoonian, Merry Fortune, Anyssa Kim, Fay Victor, Justin Carter, Chantal Ughi, Mark Gering, Yascha Janet Bilan, Kimberly Amante, Alexander Bilu, Nora McCarthy (voices).

CONDUCTION® No. 147, TRUMPET NATION

Yamaha Artist Services center, New York, NY, 27 August 2005

Ensemble: Ahmed Abdulla, C.J. Camerieri, Ted Daniel, Chris DiMeglio, Dave Douglas, Peter Evans, Mac Gollehon, Nabate Isles, Glenn Makos, Bart J. Miltenberger, Jon Nelson, Jesse Selengut, Matt Shulman, Sarah Wilson, Wilmer Wise - Trumpets.

CONDUCTION® No.146, RELATIVE SEA

Hochschule der Kunst, Bern, Switzerland, 7 October 2005

HKB Orchestra: Christian Bauer, Vanya Hristova, Irene Arametti, Romain Hurzeler, Yelizavetas Kozlova, Nagano Mariko, Simone Roggen, Christian Stejskal, Sabine Stoffer, Mate Visky, Gwen Heming (violin 1), Maciej Chodziakiewicz, Vladimir Tchinovsky, Rachel Wieser, Tabea Kämpf, Erika Yamazaki, Katrin Hasler, Muriel Gabathurler, Johanna Egloff, Jerome Faller (violin 2), M. Locher (viola), Tomasz Slowikowski, Diego Liberati, Ionut Plamada, Solme Hong, Luise Bammes, Silvia Halter, Valentina Velkova, Miriam Erig (celli), Attila Antal, Simone Schranz, Ivan Nestic, Simone Sturzenegger, Kaspar Wirz, Christian Schmid (basses), Catalin Palaghia, Jin-Young Back, Ksenija Radosavljevic (flutes), Adrian Cioban, Benjamin Fischer, Stefan Arni (oboes), Dimitar Tsandev (clarinet), Takashi Sugimoto, Diego Barone, Gorjan Slokar, Severin Zoll (French horns), Gregor Krtschek, Peter Schwegler, Julian Zimmermann (trumpets), Simon Röthlisberger, Dimo Pishtyalov, Mihael Suler (trombones), Pascal Schafer (tuba), Didier Vogel, Emil Bolli (percussion), Blathnaid Fuhrer (harp 1), Jonas Tschanz (soprano sax), Michelle Hess (alto sax), Remo Schnyder (tenor sax), Stefan Rolli (bariton sax), Simon Bucher, Alexander Ruef (pianos).

CONDUCTION® No. 145, IN THE UPPER ROOM

River To River Festival, New York, NY, 2 & 3 June 2005

A Chorus Of Poets: Amy Ouzoonian, Melanie Goodreaux, Jessica Eubanks, Nora McCarthy, Merry Fortune, Anyssa Kim-Gallo, Connie Macnamee, Fay Victor, Lindsay Campbell, Justin Carter, Chantal Ughi, Mark Gering, Jascha Janet Bilan, Makeda Christodoulos, Kimberly Amante, Tracie Morris, Alexander Bilu (voices).

CONDUCTION® No. 144, FLOATING STONE  
The Stone, New York, NY, 5 June 2005

Ensemble: Steve Smithie (guitar), Dylan Willemsa (viola), Aki Onda (electronics), Chantal Ughi, Justin Carter, Fay Victor, Nora McCarthy (voices).

CONDUCTION® No. 143/2, NOVAMUSICA

Berlinische Galerie, Berlin, Germany, 5 November 2004

Laboratorio Novamusica: Cecilia Vendrasco (flutes), Ilich Fenzi (trumpet), Umberto de Nigris (trombone), Piergabriele Mancuso (viola), Carlo Carratelli (harpichord), Giovanni Mancuso (piano), Andrea Carlon (double bass), Peter Gallo (drums/percussion).

CONDUCTION® No. 143/1, NOVAMUSICA

Teatrino Groggia, Veince, Italy, 2 November 2004

Laboratorio Novamusica: Cecilia Vendrasco (flutes), Ilich Fenzi (trumpet), Umberto de Nigris (trombone), Piergabriele Mancuso (viola), Carlo Carratelli (upright piano), Giovanni Mancuso (piano), Andrea Carlon (double bass), Peter Gallo (drums/percussion).

CONDUCTION® No. 142, TRUMPET NATION

Tonic, New York, NY, 4 August 2004

Ensemble: Ted Daniel, Matt Lavelle, Dave Douglas, Graham Haynes, Bart Miltenberger, Nate Wooley, Jesse Neuman, John McNeil, C.J. Camerieri, Ron Horton, Roy Campbell, Sycil Mathai, Matt Shulman, Jon Finlayson, Sarah Wilson, Flip Barnes, Steven Bernstein, J.P. Carter, Jon Nelson, Glenn Makos, Peter Evans, Wilmer Wise (trumpets).

CONDUCTION® No. 141/2, EMYOUESEYESEE

Bowery Poetry Club New York, NY, 17 October 2004

Sound Infusion Orchestra: Jay Rozen (tuba), Jeremiah Cymerman (clarinet), Lukas Ligeti (drums), James Ilgenfritz Adam Lane (basses), Kelly Pratt, Nate Wooley (trumpets), Skye Steele (violin), Ursel Schlicht (piano), Diana Wayburn (flute), Chris Hoffman (cello), Ras Moshe (tenor sax), Jonathon Moritz (soprano sax), Matt Mottel (synthesizer), Eddy Rollin (oboe), Nick Mancini (vibes), Reut Regev (trombone), Ty Cumbie (guitar).

CONDUCTION® No. 141/1, EMYOUESEYESEE

The Tank Theatre, New York, NY, 12 October 2004

Sound Infusion Orchestra: Jay Rozen (tuba), Jeremiah Cymerman (clarinet), Lukas Ligeti (drums), James Ilgenfritz Adam Lane (basses), Kelly Pratt, Nate Wooley (trumpets), Skye Steele (violin), Ursel Schlicht (piano), Diana Wayburn (flute), Chris Hoffman (cello), Ras Moshe (tenor sax), Jonathon Moritz (soprano sax), Matt Mottel (synthesizer), Eddy Rollin (oboe), Nick Mancini (vibes), Reut Regev (trombone), Ty Cumbie (guitar).

#### CONDUCTION® No. 140, CONTROVERSY

Nickelsdorf Konfrontationen Festival, Nickelsdorf, Austria, 25 July 2004

Nickelsdorf Konfrontationen Festival Orchestra: Tobias Delius, Marco Eneidi (saxes), Tony Buck, Paul Lovens (drums/percussion), Andy Moor, Terrie Ex (guitars), John Norman (bass), Martin Schütz (cello), Cordula Bösze (flute), Saadet Türköz (vocals), Christof Kurzmann (computer), Hans Falb (turntables).

#### CONDUCTION® No. 139, BROTHER TO BROTHER

Vision Festival, New York, NY, 31 MAY 2004

New York Skyscraper®: Cornelius Dufallo, Rose Bartu (violins), Steffany Griffin (viola), Okkyung Lee (cello), Andrew Gross (soprano sax), Mia Theodorakis (harp), Andrea Parkins (accordion), Helga Davis (voice), Shahzad Ismaily, Miguel Frascioni (electronics), Matt Moran (vibes/percussion), Salim Washington (oboe), Reut Regev (trombone), Abraham Burton (tenor sax), Nabate S. Isles (trumpet), Tom Abbs (tuba), Michael Marcus (clarinet), Tim Price (bassoon), Kahil Smith (flute), Mark Taylor (French horn), Tyshawn Sorey (drums), Ron Kozak (soprano sax), Andrew Bemkey (piano).

#### CONDUCTION® No. 138

La Casa Encendida, Madrid, Spain, 1 February 2004

Orquesta Foco: Baldo Martinez (contrabass), Rodrigo Campaña (electric bass), Javier Carmona, Nilo Gallego (drums), Pablo Rega, Antonio Bravo (electric guitars), Merran Laginestra (piano), Ute Voelker (accordion), Belen Lopez (marimba), Carl-Ludwig Hubsch (tuba), Gregorio Kazaroff (sampler), Barbara Meyer (cello), Marcos Monge (tenor sax), Ricardo Tejero, Javier Escaned, Noemi Olmos (alto saxes), Mark Sefton, Chefa Alonso (soprano saxes), Javier Paxariño (sopranino), Ildefonso Rodriguez (clarinets), Alessandra Rombola, Cristina Fernandez, Ernesto Santana (flutes), Cova Villegas (voice), Victor M. Diez (poet).

#### CONDUCTION® No. 137, GOLDEN AGE

Zurich Schauspielhaus/Schiffbau, Zurich, Switzerland, 8 December 2003

Ensemble: Raphael Clamer, Corin Curschellas, Olivia Grigolli, Robert Hunger-Buhler, Ueli Jaggi, Katja Kolm, Bettina Stucky, Graham F. Valentine, Melanie

Wandel (voices), Monika Baer, Renate Steinmann, Mathias Weibel, Martin Zeller (string quartet), Martin Schütz (live sampling).

CONDUCTION® No. 136

La Casa Encendida, Madrid, Spain, 31 January 2004

Orquesta Foco: Baldo Martinez (contrabass), Rodrigo Campaña (electric bass), Javier Carmona, Nilo Gallego (drums), Pablo Rega, Antonio Bravo electric (guitars), Merran Laginestra (piano), Ute Voelker (accordion), Belen Lopez (marimba), Carl-Ludwig Hubsch (tuba), Gregorio Kazaroff (sampler), Barbara Meyer (cello), Marcos Monge (tenor sax), Ricardo Tejero, Javier Escaned, Noemi Olmos (alto saxes), Ildfonso Rodriguez (clarinets), Chefa Alonso, Mark Sefton (soprano saxes), Javier Paxariño (sopranino), Alessandra Rombola, Cristina Fernandez, Ernesto Santana (flutes), Cova Villegas (voice), Victor M. Diez (poet).

CONDUCTION® No. 135, SHENG / SKYSCRAPER®

Tetaro alle Tese, Venice, Italy, 21 September 2003

Sheng Skyscraper®: Thomas E. Chess (oud), Jason Kao Hwang (violin), J. A. Deane (live sampling/drummachine), Shahzad Ismaily (electric keyboard/drum machine), Okkyung Lee (cello), Cooper – Moore (tese/ homemade thunder), Matt Moran (vibraphone), Jesse Murphy (electric bass), Brandon Ross (electric guitar), Tyshawn Sorey (drums), Abou Sylla (ballafon), Balla Tounkara (kora), Shu-ni Tsou (dizi), Guowei Wang (erhu), Junling Wang (guzheng).

CONDUCTION® No. 134, ALL TRUMPET

Tonic, New York, NY, 1 August 2003

Ensemble: Dave Ballou, Lewis Barnes, Steven Bernstein, Eric Biondo, Colin Brigstocke, David Buchbinder, Dave Douglas, Franz Hautzinger, Nabate Isles, Ingrid Jensen, Matt Lavelle, John McNeil, Jesse Neuman, Nils Ostendorf, Eric Shanfield (trumpets).

CONDUCTION® No. 133, SWISSMIX

Tonic, New York, NY, 29 March 2003

Ensemble: Jacques Demierre (piano), Hans Kenel with Mytha Alp Horn Quartet: Marcel Huonder, Philip Powell, Marc Unternährer, Hans Koch (bass clarinet), Tomas Korber, Norbert Moeslang, Guenter Mueller, Ralph Steinbruechel (electronics), Dorteia Schuerch (voice), Daniel Schneider (sound), Fredy Studer (drums), Andrea Parkins (accordion), Martin Schuetz, Okkyung Lee (celli).

CONDUCTION® No. 132

Bowery Poetry Club, New York, NY, 7-10 February 2003

New York Skyscraper®: Tyshawn Sorey (drums), Brandon Ross (guitar), Vijay Iyer (keyboards), Cooper-Moore (electric harp), Stomu Takeishi (bass), Matt Moran (vibraphone), Omar Kabir (trumpet), Ilhan Ersahin (soprano sax), Patience Higgins (tenor sax), Abdoulaye N'Diaye (alto sax), Kahil Smith (flute), Vincent Chancey (French horn), Doug Wieselman (bass clarinet), Art Baron (trombone), David Hofstra (tuba), Okkyung Lee (cello), Billy Bang, Cornelius Duffallo (violins), Stephany Griffin (viola).

CONDUCTION® No. 131/4701, The Year of the Ram

Columbus Park, New York, NY, 1-2 February 2003

Sheng Skyscraper®: Tarik Bendrahim (oud), Balla Kouyate (balafon), Xiao-Fen Min (pipa), Zhipeng Shen (gaohu), Yacouba Sissoko (kora), Ibrahim Fall Diagne Tchokoo (m'balak/talking drum), Shu-ni Tsou (dizi), Thomas Thuân Dang Vu (guzheng).

CONDUCTION® No. 130, BERTOLD

Brecht Forum, New York, NY, 15 December 2002

Jump Arts Orchestra: Cornelious Duffallo (violin), Jessica Pavone (viola), Okkyung Lee (cello), Terence Murren (bass), Gamiel Lyons (flute), Patrick Holmes (clarinet), Matt LaVelle (bass clarinet), Stuart Bogie (contra alto clarinet), Susanne Chen (bassoon), Jordan McLean (trumpet), Vincent Chancey (French horn), Steve Swell (trombone), Dave Brandt (vibraphone), Yayoi Ikawa (piano), Warren Smith (percussion).

CONDUCTION® No. 129, CALLIGRAPHY

Bowery Poetry Club, New York, NY, 19 November 2002

Sheng Skyscraper®: Bailo Bah (tambin), Tarik Benbrahim (oud), Famoro Dioubate (balafon), Lofti Gamal (qanoon), Xiao-fen Min (pipa), Seido Salifoski (dumbek), Zhipeng Shen (gaohu), Yacouba Sissoko (kora), Shu-ni Tsou (dizi).

CONDUCTION® No. 128, THE BURNT SUGAR RITE

Bowery Poetry Club, New York, NY, 12 November 2002

Burnt Sugar: Vijay Iyer, Bruce Mack (synthesizers), Morgan Craft, René Akhan (guitars), DJ Mutamassik (turntables/kaos pad), Shazad Ismaily (drum machine), Qasim Naqui (drums), Jason Di Matteo (acoustic bass), Jared Nickerson (electric bass), Okkyung Lee (cello), Justice Dilla-X (voice).

CONDUCTION® No. 127, A CHORUS OF POETS

Bowery Poetry Club, New York, NY, 2 November 2002

A Chorus Of Poets: Bob Holman, Billy Martin, Edwin Torres, Tish Benson, Regie Cabico, Shappy, Taylor Mali, Shawn Randall, Elliott Levin, Todd Colby, Matthew Courtney, Celena Glenn, Max Blagg (poets).

CONDUCTION® No. 126, A CHORUS OF POETS

Bowery Poetry Club, New York, NY, 25 September 2002

A Chorus Of Poets: Latasha Natasha Diggs, Maggie Estep, David Henderson, Max Blagg, Jackie Sheeler, Edwin Torres, Steve Cannon, Suheir Hammad, Regie Cabico, Bob Holman, Roger Bonair-Agard, Dana Bryant, Sapphire (poets).

CONDUCTION® No. 125, LOL LOVE

Lollove, Sardegna, Italy, 5 September 2002

Ensemble: Valentina Picconi, Laura Mura, Silvana Porcu, Renato Dametti, Paola Luffarelli, Serena Oggiano, Musina, Clelia Tanda, Anna Frassetto, Francesca Putzu, Maria Pia De Vito, Carlo Porrà, Silvia Trezza, Antonella Uras, Barbara Carta, Giacinto Ricchetti, Fabrizia Migliarotti, Nicola Petrocchi, Paola Alessandrini, Chica Piazzolla, Alessia Obino, Marta Capponi, Daniela Di Gioia, Marta Loddo, Federica Zucchini (vocals), Massimiliano Tuveri, Roberta Musumeci, Antonio Sotgiu, Matteo Frau, Enrica Palla (trumpets), Davide Sezzi, Federico Eterno, Damiano Niccolini, Francesca Corrias, Alessandro Dell'Anna, Daniel Theissen, Andrea Mocci, Andrea Nulchis, Christian Ferlaino, Alessandro Medici, Mauro Perrotta, Gianfranco Faret, Luca De Vito, Morfini Luisa, Daniele Pasini, Letizia Sechi, Gianmario Corrias, Tino Tracanna (saxes), Paolo Fresu (flugelhorn), Riccardo Parrucci (flute), Giulio Picasso (trombone), Luca Musumeci (bass tuba), Paola Agostino Sanna, Gavino Fonnesu, Francesco Albano, Alessandro Cadoni, Luca Gatta, Maurizio Sammicheli (guitars), Stefano Tedesco (vibraphone), Marcella Carboni (harp), Michele Francesconi (piano), Elisabetta La Corte, Stefano Delfini, Riccardo Barbera (basses), Matteo Carcassi, Lorenzo Capello, Francesco Santucci, Paolo Orlandi, Davide Marras, Andrea Ruggeri, Maurizio Vizilio, Fabrizio Saiu (drums).

CONDUCTION® No. 124

Klangbruck, Aachen, Germany, 30 November 2002

Aachen Skyscraper®: Uwe Bottcher (violin), Lutz Felbick (piano), Johanna Futyma-Daske (flute), Andreas Herrlich-Volke (viola), Manou Liebert (harp), Regina Pastuszky (clarinet), Gitta Schafer (sax/clarinet), Luger Schmidt (cello), Sebastien Semal (trombone), Steffen Thormahlen (percussion).

CONDUCTION® No. 123, EAST WIND WEST WIND

CBGB, New York, NY, 18 September 2002

East Wind West Wind Orchestra: Baojie Gao (yang qin), Xiao-fen Min (pipa), Zhipeng Shen (gaohu), Yayoi Ikawa (piano), Hillard Green, Mark Deutsch (basses), Zane Massey (tenor sax), Billy Bang (violin), Roy Campbell Jr. (trumpet).

CONDUCTION® No. 122, JUMPING IN CONTEXT

Context Studio, Brooklyn, New York, 13 April 2002

Jump Arts Orchestra: Gamiel Lyons (flute), Charles Waters, Patrick Holmes, Stuart Bogie (clarinets), Ras Moshe, Andrew Lamb (tenor saxes), Patrick Brennen (alto sax), Alex Harding (baritone sax), Jordan McLean (trumpet), Matt LaVelle (bass clarinet), Bethany Ryker (French horn), Steve Swell, Reut Regev (trombones), Tom Abbs (tuba), Dillian Willemsa (viola), Rosie Hertin (violin), Okkyung Lee (cello), Francois Grillot, Todd Nicholson, Terence Murren, Bernard Rosat (basses), Andrew Barker (drums), Andrew Bemkey (piano), David Brandt (vibraphone).

CONDUCTION® No. 121, JUMPING IN CONTEXT

Context Studio, Brooklyn, New York 12 April 2002

Jump Arts Orchestra: Gamiel Lyons (flute), Charles Waters, Patrick Holmes, Stuart Bogie (clarinets), Ras Moshe, Andrew Lamb (tenor saxes), Patrick Brennen (alto sax), Alex Harding (baritone sax), Susanne Chen (bassoon), Jordan McLean (trumpet), Matt LaVelle (bass clarinet), Bethany Ryker (French horn), Steve Swell, Reut Regev (trombones), Tom Abbs (tuba), Dillian Willemsa, Jessica Pavone (violas), Rosie Hertin (violin), Okkyung Lee (cello), Francois Grillot, Todd Nicholson, Terence Murren, Bernard Rosat (basses), Andrew Barker (drums), Andrew Bemkey (piano), David Brandt (vibraphone).

CONDUCTION® No. 120

Aaron Davis Hall, New York, NY, 27 October 2001

New York Skyscraper®: Jana Andeuska, Billy Bang (violins), Stephanie Griffin, Shayshawn MacPherson (violas), Okkyung Lee (cello), Juini Booth, Brian Smith (basses), Liberty Ellman (guitar), Rolando Briceno (flute), Arnold Greenwich (oboe), Gamiel Lyons (flute), David Miller (bassoon), Doug Wieselmann (bass clarinet), John Carlson (trumpet), Vincent Chancey (French horn), Ilhan Ersahin (soprano sax), Steve Swell (trombone), Louis Perdomo (piano), Warren Smith (vibraphone), Mia Theodorakis (harp).

CONDUCTION® No. 119

Aaron Davis Hall, New York, NY, 26 October 2001

New York Skyscraper: Jana Andeuska, Billy Bang (violins), Stephanie Griffin, Shayshawn MacPherson (violas), Okkyung Lee (cello), Juini Booth, Wilber Morris, Brian Smith (basses), Liberty Ellman (guitar), Rolando Briceno (flute), Arnold Greenwich (oboe), Gamiel Lyons (flute), David Miller (bassoon), Doug Wieselmann (bass clarinet), John Carlson (trumpet), Vincent Chancey (French horn), Ilhan Ersahin (soprano sax), Steve Swell (trombone), Louis Perdomo (piano), Warren Smith (vibraphone), Mia Theodorakis (harp).

CONDUCTION® No. 118

Tonic, New York, NY, 21 April, 2001

Ensemble: J. A. Deane (drum machine/live sampling), Christian Marclay (turntables), Graham Haynes (cornet), Andrew Bemkey (piano), Billy Bang, Jana Andeuska (violins), Okkyung Lee (cello), Simon H. Fell (bass), Rhodri Davies (harp), Elliott Sharp, Morgan Craft (guitars).

CONDUCTION® No. 117, GOOD FRIDAY THE 13TH

The Brecht Forum, New York, NY, 13 April 2001

Jump Arts Orchestra: Chris Jonas (soprano sax), Patric Brennan (alto sax), Brian Settes, Assif Tsahar (tenor saxes), Charles Waters (clarinet), Oscar Noriega (bass clarinet), Stewart Bogie (contra alto clarinet), Susanne Chen (bassoon), Gamiel Lyons (flute), Jessica Pavone, Dylan Willemsa (violas), Okkyung Lee (cello), Todd Nicholson, Bernard Rosat (basses), Jon Birdsong, Matt LaVelle (trumpets), Bethany Ryker (French horn), Reut Regev, Steve Swell (trombones), Tom Abbs (tuba), John Blum (piano), David Brandt (marimba), Andrew Barker (drums).

CONDUCTION® No. 116

Tonic, New York, NY, 25 August 2000

Jump Arts Orchestra: Michael Herbst (oboe), Chris Jonas (soprano sax), Ori Kaplan (alto sax), Susanne Chen (bassoon), Jordan Mclean (French horn), Aaron Johnson (trombone), Tom Abbs (tuba), Andrew Bemkey (piano), David Brandt (marimba), Andrew Barker (drums), Jeremy Wilms (guitar), Dylan Willemsa (viola), Shiau Shu Yu, Gil Selinger (celli), Jane Wong, Juini Booth (basses).

CONDUCTION® No. 115

E-MISSION Knitting Factory, New York, NY, 1 December 2000

Ensemble: Ilhan Ersahin, Frank Lowe (tenor saxes), Jana Andeuska, Billy Bang Walker (violins), Eric Charlston (vibraphone), Andrew Bemkey (piano), Dave

Reaboi (bass), Matt Mottel (synthesizer), Leslie Ross (bassoon), Okkyung Lee (cello), Mike Pride (clarinet), David Lindsey (concertina).

CONDUCTION® No. 114

THE CATALAN PROJECT 7th Festival of Contemporary Music,

L'Auditory Barcelona, Spain, 21 October 2000

Barcelona Skyscraper: Catalina Claro, Anna Subirana (voices), Raphael Zweifel (cello), Ruth Barberan, Matt Davis (trumpets), Liba Villavecchia (tenor sax), Anuska Moratxo (alto sax), Chefa Alonso (soprano sax), Imma Udina (clarinet), Alfredo Costa Monteiro, Maddish Falzoni (accordions), Daniel Figueras (Spanish guitar), Ferran Fages, Pablo Svarzman (guitars/electronics), Mariano Martos (electric bass), Manolo Lopez (bass), Virginia Espin (piano), Joan Saura (sampler), Betelgeuse Martinez, Katia Riera (percussion).

CONDUCTION® No. 113, INTERFLIGHT

Palacio de Cristal, Madrid, Spain, 1 October 2000

Ensemble: Graham Haynes (sampler/cornet/electronics), Joan Saura (sampler/ordenator), J. A. Deane (sampler/drum machine), Agusti Fernandez (piano), Butch Morris (cornet/conductor).

CONDUCTION® No. 112, NEW MEHTER CULTURE

Babylon Performance Center, Istanbul, Turkey, 2 April 2000

Istanbul Skyscraper: Oguz Buyukberber (bass clarinet), Ali Perret (electric keyboard), Ozkan Alici (baglama), Husnu Senlendirici (clarinet), Pinar Baltacigil, Tolga Sevim, Tuba Ozkan, Ayse Bolukbasi (violin), Reyent Bolukbasi (cello), Mehmet Akatay (percussion), Nuri Lekesizgoz (kanun), Ilhan Ersahin (tenor sax), J A Deane (sampler), John Davis (piano).

CONDUCTION® No. 111, NEW MEHTER CULTURE

Babylon Performance Center, Istanbul, Turkey, 1 April 2000

Istanbul Skyscraper: Oguz Buyukberber (bass clarinet), Ali Perret (electric keyboard), Ozkan Alici (baglama), Husnu Senlendirici (clarinet), Pinar Baltacigil, Tolga Sevim, Tuba Ozkan, Ayse Bolukbasi (violins), Reyent Bolukbasi (cello), Mehmet Akatay (percussion), Nuri Lekesizgoz (kanun), Ilhan Ersahin (tenor sax), J A Deane (sampler), John Davis (piano).

CONDUCTION® No. 110

Brecht Forum, New York, NY, 21 April 2000

Jump Arts Orchestra: Edda Kristandsdotter (flute), Michael Herbst (oboe), Charles Waters (clarinet), Chris Jonas (soprano sax), Ori Kaplan (alto sax), Assif Tsahar (bass clarinet), Susanne Chen (bassoon), Jordan Mclean (French horn), Todd Margasak (trumpet), Aaron Johnson, Reut Regev (trombones), Tom Abbs (tuba), Andrew Bemkey (piano), David Brandt (marimba), Andrew Barker (drums), Jessica Pavone (viola), Shiau Shu Yu, Gil Selinger (cello), Jane Wong, Matt Heyner, Juini Booth (basses).

CONDUCTION® No. 109, 9.9.99

Kryptonale Festival, Grosserwasserspeicher, Berlin, Germany, 9 September 1999

Berlin Skyscraper: Johannes Bauer (trombone), Matthias Bauer, David de Bernardi (double basses), Elisabeth Bohm-Christl (bassoon), Johanne Braun (oboe), Nicholas Bussmann (cello), Axel Dorner (trumpet), Tobias Dutschke (vibraphone), Gregor Hotz (alto clarinet), Wolfgang Fuchs (bass clarinet), Michael Griener (percussion), Dietrich Petzold (viola), Kirsten Reese (flute), Olaf Rupp (guitar) Aleks Kolkowski (violin).

CONDUCTION® No. 108

Muzeum Ksiazki Artystycznej, Lodz, Poland, 1 October 1999

Ensemble: Dorota Kowalczyk (violin), Dorota Stanistawska (viola), Matgorzata Sek (cello), Kinga Szmigulska (oboe), Maciej Flis (bassoon), Gnegorz Nowak (acoustic guitar), Dariusz Adryarzyk (electric guitar), Kamil Bilski (alto sax), Yakub Kawnik (vibraphone), Agata Dorota Fiecko (piano), Piotr Kozasa (percussion).

CONDUCTION® No. 107, THE BODENSEE PROJECT

Kulturzentrum Kammgarn, Schaffhausen, Switzerland, 21 August 1999

Ensemble: Evaline Fink, Inge Hager, Achim Braun, Gregor Hubner (violins), Annette Nigsch, Karoline Pilz, Julia Kathen (violas), Egon Reitmann (trombone), Monika Furrer (English horn), Karl Schimke (tuba), Christoph Luchsinger, Stefan Wyler (trumpets), Marianne Knecht (flute), Urs Rollin (guitar), Desiree Senn, Bernard Gottert, Martin Schutz (celli), Wolfgang Lindner, Claus Furchtner, Marc Huber, Freddy Studer, Niklaus Keller (percussion), Gordula Dietrich (bassoon), Carles Peris (soprano sax), Peter Gossweiler (bass), Roberto Domeniconi (piano), Frank Strodel (clarinet), Ewald Hugle (tenor sax), Bernd Konrad (bass clarinet), Klaus Sell (French horn), Karl Friedrich Wenzel (oboe), Karoline Hofler (bass), Hans Koch (bass clarinet/sax).

CONDUCTION® No. 106

Teatro Central, Seville, Spain, 24 January 1999

Orquesta Joven de Andalucia: Jesus Sanchez Valladares, Maria Dolores Sanchez Lorca (flutes), Jose Maria Benitez Ortiz, Wolfgang Puntas Robleda (clarinets), Francisco Cerpa Roman (bassoon), Maria Rosa Navas Perez (harp), Abdon Santos Lopez (sax), Teresa Maria Martinez Leon, Francisco Manuel Hurtado Sanchez, Jesus Andres Busto Barea, Juan Antonio Garcia Delgado, Antonio Moreno Saenz (percussion), Oscar Garcia Fernandez, Moises Romero Obrero, Belen Fernandez Gamez, Maria De La Lus Moreno Rojas, Anna Emilova Sivova, Modesto Berna Guisado, David Garcia Guglietti (violins), Faustino Pinero Arrabal, Maria Paz Dias Marques, Juan Carlos Rodrigues Romero (violas), Carmen Garcia Moreno (cello), Felix Gomez Gomex, Juan Miguel Guzman Pentinel (basses), Le Quan NinH (percussion), Augusti Fernandez (piano).

CONDUCTION® No. 105

Taller de Musics, Barcelona, Spain, 26 September 1998

Ensemble: Augusti Fernandez, Joan Pau Piqué (pianos), Gorka Benitez, Xavier Maristany (saxes), Chefa Alonso (soprano sax), Idelfonso Rodriguez (alto sax/clarinet), Assif Tsahar (tenor sax), Alfredo Costa (accordion), Mark Cunningham (trumpet), Eduard Altaba, Pere Lowe (basses), Barbara Meyer (cello), Isabel Lucio (voice), Mat Maneri (violin).

CONDUCTION® No. 104

EXPERIMENTA Teatro Sarmiento, Buenos Aires, Argentina, 15 August 1998

Ensemble: Arauco Yepes (percussion), Pablo Ledesme (soprano sax), Marcelo Moguilevsky (shofar/ clarinet), Lucio Capece (bass clarinet/alto sax), Gregorio Kasaroff (turntables/tapes), Edgardo Cardozo (guitar), Hernan Vives (electric guitar/tiorba), Wenchi Lazo (electric guitar), Adriana de los Santos (piano), Patricia Martinez (synthesizer), Alejandro Franov (accordion), Alejandro Teran (viola), Martin Iannacone (cello), Damian Bolotin, Javier Casalla (violins), Diego Pojomovsky (bass/processors).

CONDUCTION® No. 103

HOLY GHOST Texico Jazz Festival, New York, NY, 12 June 1998

Holy Ghost: Beth Coleman (turntables), Brandon Ross, James "Blood" Ulmer (guitars), J.T. Lewis (drums), Graham Haynes (cornet), Micha (alto sax), Ilhan Ersahin (tenor sax), Melvin Gibbs (bass), Charles Burnham, Jasmine Morris (violins), Rufus Capadocia (cello), Mark Baston

(keyboards), J. A. Deane, Hahn Rowe (electronics), Helga Davis (voice), Daniel Moreno (percussion).

CONDUCTION® No. 102 The Western Front

Vancouver, B.C., 19 June 1998

New Orchestra Workshop: Paul Plimley (piano), Kate Hammet-Vaughan (voice), Peggy Lee (cello), Dylan van der Schyff (drums/percussion), Paul Blaney, Clyde Reed (basses), Ralph Eppel (tenor trombone), Brad Muirhead (bass trombone), Bruce Freedman (soprano sax), Saul Berson (alto sax), Graham Ord, Coat Cooke (tenor saxes), John Korsrud, Bill Clark (trumpets).

CONDUCTION® No. 101 Harwood Art Center

Albuquerque, New Mexico, 10 April 1998

Ensemble: Stephan Dill (acoustic guitar), Tom Zannes (violin), Alicia Ultan (viola), Katie Harlow (cello), David Parlato (bass), Courtney Smithe (harp), Jon Baldwind (cornet), Mark Weaver (tuba), Ken Battat (vibes/percussion), J. A. Deane (electronics).

CONDUCTION® No. 100/2

Tribeca Performing Arts Center, New York, NY, 5 April 1998

Double Skyscraper (Tokyo & Istanbul): Tomomi Acachi (voice), Kizan Daiyoshi (shakuhachi), Remi Fujimoto (sho), Hisami Hanaki (wa-daiko), Miki Maruta (koto), Sachika Nagata (percussion), Kenichi Takeda (taisho-koto), Yumiko Tanaka (gidayu-shamisen), Motoharu Yoshizawa (electric vertical bass), Suleyman Erguner (ney), Neva Ozgen (kermence), Mirsa Basara (tar), Hakan Gungor (kanun).

CONDUCTION® No. 100/1

Tribeca Performing Arts Center, New York, NY, 5 April 5 1998

Triple Skyscraper (Tokyo, Istanbul & New York): Tomomi Acachi (voice), Kizan Daiyoshi (shakuhachi), Remi Fujimoto (sho), Hisami Hanaki (wa-daiko), Miki Maruta (koto), Kenichi Takeda (taisho-koto), Yumiko Tanaka (gidayu-shamisen), Motoharu Yoshizawa (electric vertical bass), Suleyman Erguner (ney), Neva Ozgen (kermence), Mirsa Basara (tar), Hakan Gungor (kanun), Ron Lawrence, Maryam Blacksher (violins), Marlene Rice, Charles Burnham (violins), Yuko Fujiyama (piano), Sachika Nagata, Diana Herold (percussion), Susie Ibarra (drums/percussion), Elizabeth Panzer (harp), Brandon Ross (guitar), Nioka Workman (cello).

CONDUCTION® No. 99

Tribeca Performing Arts Center, New York, NY, 4 April 1998

Triple Skyscraper (Tokyo, Istanbul & New York): Tomomi Acachi (voice), Kizan Daiyoshi (shakuhachi), Remi Fujimoto (sho), Hisami Hanaki (wa-daiko), Miki Maruta (koto), Kenichi Takeda (taisho-koto), Yumiko Tanaka (gidayu-

shamisen), Motoharu Yoshizawa (electric vertical bass), Suleyman Erguner (ney), Neva Ozgen (kermence), Mirsa Basara (tar), Hakan Gungor (kanun), Ron Lawrence, Maryam Blacksher (violas), Marlene Rice, Charles Burnham (violins), Yuko Fujiyama (piano), Sachika Nagata, Diana Herold (percussion), Susie Ibarra (drums/percussion), Elizabeth Panzer (harp), Brandon Ross (guitar), Nioka Workman (cello).

CONDUCTION® No. 98

Tribeca Performing Arts Center, New York, NY, 3 April 1998

Ensemble: Double Skyscraper (Tokyo & New York): Tomomi Acachi (voice), Kizan Daiyoshi (shakuhachi), Remi Fujimoto (sho), Hisami Hanaki (wa-daiko), Miki Maruta (koto), Kenichi Takeda (taisho-koto), Yumiko Tanaka (gidayu-shamisen), Motoharu Yoshizawa (electric vertical bass), Ron Lawrence, Maryam Blacksher (violas), Marlene Rice, Charles Burnham (violins), Yuko Fujiyama (piano), Sachika Nagata, Diana Herold (percussion), Susie Ibarra (drums/percussion), Elizabeth Panzer (harp), Brandon Ross (guitar), Nioka Workman (cello).

CONDUCTION® No. 97

Tribeca Performing Arts Center, New York, NY, 3 April 1998

Triple Skyscraper (Tokyo, Istanbul & New York): Tomomi Acachi (voice), Kizan Daiyoshi (shakuhachi), Remi Fujimoto (sho), Hisami Hanaki (wa-daiko), Miki Maruta (koto), Kenichi Takeda (taisho-koto), Yumiko Tanaka (gidayu-shamisen), Motoharu Yoshizawa (electric vertical bass), Suleyman Erguner (ney), Neva Ozgen (kermence), Mirsa Basara (tar), Hakan Gungor (kanun), Ron Lawrence, Maryam Blacksher (violas), Marlene Rice, Charles Burnham (violins), Yuko Fujiyama (piano), Sachika Nagata, Diana Herold (percussion), Susie Ibarra (drums/percussion), Elizabeth Panzer (harp), Brandon Ross (guitar), Nioka Workman (cello).

CONDUCTION® No. 96

Tribeca Performing Arts Center, New York, NY, 3 April 1998

Double Skyscraper (Istanbul & New York): Suleyman Erguner (ney), Neva Ozgen (kermence), Mirsa Basara (tar), Hakan Gungor (kanun), Ron Lawrence, Maryam Blacksher (violas), Marlene Rice, Charles Burnham (violins), Yuko Fujiyama (piano), Diana Herold (percussion), Susie Ibarra (drums/percussion), Elizabeth Panzer (harp), Brandon Ross (guitar), Nioka Workman (cello).

CONDUCTION® No. 95

Sun City Theater, Tempe, Arizona, 27 March 1998

Tokyo Skyscraper: Tomomi Acachi (voice), Kizan Daiyoshi (shakuhachi), Remi Fujimoto (sho), Hisami Hanaki (wa-daiko), Miki Maruta (koto), Sachika Nagata

(percussion), Kenichi Takeda (taisho-koto), Yumiko Tanaka (gidayu-shamisen), Motoharu Yoshizawa (electric vertical bass).

CONDUCTION® No. 94

Rialto Theater, Atlanta, GA, 22 March 1998

Tokyo Skyscraper: Tomomi Acachi (voice), Kizan Daiyoshi (shakuhachi), Remi Fujimoto (sho), Hisami Hanaki (wa-daiko), Miki Maruta (koto), Sachika Nagata (percussion), Kenichi Takeda (taisho-koto), Yumiko Tanaka (gidayu-shamisen), Motoharu Yoshizawa (electric vertical bass).

CONDUCTION® No. 93/2

Walker Arts Center, Minneapolis, MN, 14 March 1998

Tokyo Skyscraper and Imp Ork: Jane Anfinson (violin), Eric Peterson (viola), Brad Bellows (trombone), John Devine (sax), Elaine Klaassen (piano), Charlie Braden (guitar), Chris Bates (bass), Sachika Nagata, Marc Anderson (percussion), Tomomi Acachi (voice), Kizan Daiyoshi (shakuhachi), Remi Fujimoto (sho), Hisami Hanaki (wa-daiko), Miki Maruta (koto), Kenichi Takeda (taisho-koto), Yumiko Tanaka (gidayu-shamisen), Motoharu Yoshizawa (electric vertical bass).

CONDUCTION® No. 93/1

Walker Arts Center, Minneapolis, MN, 14 March 1998

Tokyo Skyscraper: Tomomi Acachi (voice), Kizan Daiyoshi (shakuhachi), Remi Fujimoto (sho), Hisami Hanaki (wa-daiko), Miki Maruta (koto), Sachika Nagata (percussion), Kenichi Takeda (taisho-koto), Yumiko Tanaka (gidayu-shamisen), Motoharu Yoshizawa (electric vertical bass).

CONDUCTION® No. 92

Metronome, Barcelona, Spain, 24 January 1998

Big Ensemble Taller de Musics: Chefa Alonso (soprano sax), Barbara Meyer, Lito Iglesias, Michael Babinchak (celli), Benet Palet, Mark Cunningham (trumpets), Christiaan De Jong (flutes), Agusti Fernandez (piano), John Leaman (double bass), Wade Matthews (bass clarinet/flute/alto sax), Marc Miralta (vibraphone), Steve Noble (drums/percussion), Javier Olondo (guitar), Joan Saura (sampler), Liba Villacheccia (tenor/soprano saxes)

CONDUCTION® No. 91

Walker Arts Center, Minneapolis, MN, 14 March 1998

Imp Ork: Jane Anfinson (violin), Eric Peterson (viola), Brad Bellows (trombone), John Devine (sax), Elaine Klaassen (piano), Charlie Braden (guitar), Chris Bates (bass), Marc Anderson (percussion).

CONDUCTION® No. 90

Muziekcentrum Fritz Philips, Eindhoven, The Netherlands, 13 November 1997

Aquarius Ensemble and Big Band: Jacobien Rozemond, Matthijs Berger (violins), Dominique Eyckmans (viola), Wikkie Schlosser (cello), Bert Palinkx (double bass), Jeroen van Vliet (piano), Tom Wauters (percussion), Philippe Wouters (guitar), Lia Koolmees (flute), Willem van de Kar (oboe), Rick Huls (clarinet), Dirk Noyen (bassoon), Bart Maris (trumpet), Hans Sparia (trombone), Nick Roseeuw, Edward Capel (saxes).

CONDUCTION® No. 89

Vooruit, Ghent, Belgium, 14 November 1997

Aquarius Ensemble and Big Band: Jacobien Rozemond, Matthijs Berger (violins), Dominique Eyckmans (viola), Wikkie Schlosser (cello), Bert Palinkx (double bass), Jeroen van Vliet (piano), Tom Wauters (percussion), Philippe Wouters (guitar), Lia Koolmees (flute), Willem van de Kar (oboe), Rick Huls (clarinet), Dirk Noyen (bassoon), Bart Maris (trumpet), Hans Sparia (trombone), Nick Roseeuw, Edward Capel (saxes).

CONDUCTION® No. 88

Muziekcentrum, s'HertogenBosh, The Netherlands, 15 November 1997

Aquarius Ensemble and Big Band: Jacobien Rozemond, Matthijs Berger (violins), Dominique Eyckmans (viola), Wikkie Schlosser (cello), Bert Palinkx (double bass), Jeroen van Vliet (piano), Tom Wauters (percussion), Philippe Wouters (guitar), Lia Koolmees (flute), Willem van de Kar (oboe), Rick Huls (clarinet), Dirk Noyen (bassoon), Bart Maris (trumpet), Hans Sparia (trombone), Nick Roseeuw, Edward Capel (saxes).

CONDUCTION® No. 87

Queen Elizabeth Hall, London, England, 7 November 1997

London Skyscraper: Steve Beresford (piano), John Bisset (acoustic guitar), Gail Brand (trombone), John Butcher (soprano sax), Rhondri Davies (harp), Phil Durrant, Philipp Wachsmann, Aleks Kolkowski (violins), Simon H. Fell (double bass), Robin Hayward (tuba), Roger Heaton (bass clarinet), Zoe Marlew (cello), Kaffe Matthews (sampler), Evan Parker (tenor sax), Orphy Robinson (vibraphone), Keith Rowe (electric guitar), Nancy Ruffer (flute), Ansuman

Biswas, Mark Sanders (percussion), Byron Wallen, Ian Smith (trumpets), Pat Thomas (electric keyboard), Alex Ward (clarinet).

CONDUCTION® No. 86

Arnolfini, Bristol, England, 7 November 1997

London Skyscraper: Steve Beresford (piano), John Bisset (acoustic guitar), Gail Brand (trombone), John Butcher (soprano sax), Rhondri Davies (harp), Aleks Kolkowski, Philipp Wachsmann, Phil Durrant (violins), Simon H. Fell (double bass), Robin Hayward (tuba), Roger Heaton (bass clarinet), Zoe Marlew (cello), Kaffe Matthews (sampler), Evan Parker (tenor sax), Orphy Robinson (vibraphone), Keith Rowe (electric guitar), Nancy Ruffer (flute), Ansuman Biswas, Mark Sanders (percussion), Byron Wallen, Ian Smith (trumpets), Pat Thomas (electric keyboard), Alex Ward (clarinet).

CONDUCTION® No. 85

Royal Northern College, Manchester, England, 4 November 1997

London Skyscraper: Steve Beresford (piano), John Bisset (acoustic guitar), Gail Brand (trombone), John Butcher (soprano sax), Rhondri Davies (harp), Aleks Kolkowski, Philipp Wachsmann, Phil Durrant (violins), Simon H. Fell (double bass), Robin Hayward (tuba), Roger Heaton (bass clarinet), Zoe Marlew (cello), Kaffe Matthews (sampler), Evan Parker (tenor sax), Orphy Robinson (vibraphone), Keith Rowe (electric guitar), Nancy Ruffer (flute), Ansuman Biswas, Mark Sanders (percussion), Byron Wallen, Ian Smith (trumpets), Pat Thomas (electric keyboard), Alex Ward (clarinet).

CONDUCTION® No. 84

St. Barnabas Church, Oxford, England, 2 November 1997

London Skyscraper: Steve Beresford (piano), John Bisset (acoustic guitar), Gail Brand (trombone), John Butcher (soprano sax), Rhondri Davies (harp), Aleks Kolkowski, Philipp Wachsmann, Phil Durrant (violins), Simon H. Fell (double bass), Robin Hayward (tuba), Roger Heaton (bass clarinet), Zoe Marlew (cello), Kaffe Matthews (sampler), Evan Parker (tenor sax), Orphy Robinson (vibraphone), Keith Rowe (electric guitar), Nancy Ruffer (flute), Ansuman Biswas, Mark Sanders (percussion), Byron Wallen, Ian Smith (trumpets), Pat Thomas (electric keyboard), Alex Ward (clarinet).

CONDUCTION® No. 83

Adrian Boult Hall, Birmingham, England, 1 November 1997

London Skyscraper: Steve Beresford (piano), John Bisset (acoustic guitar), Gail Brand (trombone), John Butcher (soprano sax), Rhondri Davies (harp), Aleks Kolkowski, Philipp Wachsmann, Phil Durrant (violins), Simon H. Fell (double bass), Robin Hayward (tuba), Roger Heaton (bass clarinet), Zoe Marlew (cello),

Kaffe Matthews (sampler), Evan Parker (tenor sax), Orphy Robinson (vibraphone), Keith Rowe (electric guitar), Nancy Ruffer (flute), Ansuman Biswas, Mark Sanders (percussion), Pat Thomas (electric keyboard), Ian Smith, Byron Wallen (trumpets), Alex Ward (clarinet).

#### CONDUCTION® No. 82

Bluecoat, Liverpool, England 31 October 1997

London Skyscraper: Steve Beresford (piano), John Bisset (acoustic guitar), Gail Brand (trombone), John Butcher (soprano sax), Rhondri Davies (harp), Aleks Kolkowski, Philipp Wachsmann, Phil Durrant (violins), Simon H. Fell (double bass), Robin Hayward (tuba), Roger Heaton (bass clarinet), Zoe Marlew (cello), Kaffe Matthews (sampler), Evan Parker (tenor sax), Orphy Robinson (vibraphone), Keith Rowe (electric guitar), Nancy Ruffer (flute), Ansuman Biswas, Mark Sanders (percussion), Byron Wallen, Ian Smith (trumpets), Pat Thomas (electric keyboard), Alex Ward (clarinet).

#### CONDUCTION® No. 81

Bluecoat, Liverpool, England, 30 October 1997

London Skyscraper: Steve Beresford (piano), John Bisset (acoustic guitar), Gail Brand (trombone), John Butcher (soprano sax), Rhondri Davies (harp), Aleks Kolkowski, Philipp Wachsmann, Phil Durrant (violins), Simon H. Fell (double bass), Robin Hayward (tuba), Roger Heaton (bass clarinet), Zoe Marlew (cello), Kaffe Matthews (sampler), Evan Parker (tenor sax), Orphy Robinson (vibraphone), Keith Rowe (electric guitar), Nancy Ruffer (flute), Ansuman Biswas, Mark Sanders (percussion), Byron Wallen, Ian Smith (trumpets), Pat Thomas (electric keyboard), Alex Ward (clarinet).

#### CONDUCTION® No. 80

Harbiye Askeri Muze ve Kultur Sitesi, Istanbul, Turkey, 25 October 1997

Double Skyscraper (Istanbul & Berlin): Axel Dorner, Michael Gross (trumpets), Gregor Hotz (soprano/alto saxes), Johannes Bauer (trombone), Aleks Kolkowski (violin), Dietrich Petzold (violin/viola), Nicholas Bussmann (cello), Matthias Bauer, David de Bernardi (double basses), Kirsten Reese (flute), Johanne Braun (oboe), Elisabeth Bohm-Christl (bassoon), Wolfgang Fuchs (bass clarinet), Olaf Rupp (guitar) Tatjana Schutz (harp), Tobias Dutschke (vibraphone), Michael Griener, Stephan Mathieu (percussion), Suleyman Erguner (ney), Ihsan Ozgen, Neva Ozgen (kermence), Orhun Ucar (ud), Mirsa Basara (tar), Hakan Gungor (kanun).

CONDUCTION® No. 79

Harbiye Askeri Muze ve Kultur Sitesi, Istanbul, Turkey, 25 October 1997

Istanbul Skyscraper: Suleyman Erguner (ney), Ihsan Ozgen, Neva Ozgen (kemence), Orhun Ucar (ud), Mirsa Basaran (tar), Hakan Gungor (kanun).

CONDUCTION® No. 78

Harbiye Askeri Muze ve Kultur Sitesi, Istanbul, Turkey, 24 October 1997

Double Skyscraper (Istanbul & Berlin): Axel Dorner, Michael Gross (trumpets), Gregor Hotz (soprano/alto saxes), Johannes Bauer (trombone), Aleks Kolkowski (violin), Dietrich Petzold (violin/viola), Nicholas Bussmann (cello), Matthias Bauer, David de Bernardi (double bass), Kirsten Reese (flute), Johanne Braun (oboe), Elisabeth Bohm-Christl (bassoon), Wolfgang Fuchs (bass clarinet), Olaf Rupp (guitar) Tatjana Schutz (harp), Tobias Dutschke (vibraphone), Michael Griener, Stephan Mathieu (percussion), Suleyman Erguner (ney), Ihsan Ozgen, Neva Ozgen (kemence), Orhun Ucar (ud), Mirsa Basara (tar), Hakan Gungor (kanun).

CONDUCTION® No. 77

Harbiye Askeri Muze ve Kultur Sitesi, Istanbul, Turkey, 24 October 1997

Berlin Skyscraper: Axel Dorner, Michael Gross (trumpets), Gregor Hotz (soprano/alto saxes), Johannes Bauer (trombone), Aleks Kolkowski (violin), Dietrich Petzold (violin/viola), Nicholas Bussmann (cello), Matthias Bauer, David de Bernardi (double bass), Kirsten Reese (flute), Johanne Braun (oboe), Elisabeth Bohm-Christl (bassoon), Wolfgang Fuchs (bass clarinet), Olaf Rupp (guitar) Tatjana Schutz (harp), Tobias Dutschke (vibraphone), Michael Griener, Stephan Mathieu (percussion).

CONDUCTION® No. 76

Context, New York, NY, 19 April 1997

New York Skyscraper: Gregor Huebner, Marlene Rice (violins), Maryann Blacksher, Ina Latera (violas), Monica Wilson (cello), Chris Higgins (double bass), Yuko Fujiyama (piano), Elizabeth Panzer (harp), Joe Giardullo (flute), Todd Brunel (clarinet), Avram Seffer (bass clarinet), Ron Gozzo (soprano sax), Marco (alto sax), Karen Borca (bassoon), Natasha Henke (trumpet), Suzie Ibarra (drums).

CONDUCTION® No. 75

Context, New York, NY, 18 April 1997

New York Skyscraper: Gregor Huebner, Marlene Rice (violins), Maryann Blacksher, Ina Latera (violas), Matt Goeke, Monica Wilson (cello), Chris Higgins, Matt Hughes (double basses), Yuko Fujiyama (piano), Elizabeth

Panzer (harp), Joe Giardullo (flute), Todd Brunel (clarinet), Avram Seffer (bass clarinet), Ron Gozzo (soprano sax), Marco (alto sax), Karen Borca (bassoon), Natasha Henke (trumpet), Britta Langsjoen (trombone), Suzie Ibarra (drums).

CONDUCTION® No. 74

Context, New York, NY, 17 April 1997

New York Skyscraper: Marlene Rice (violin), Amy McNamara (viola), Matt Goeke, Monica Wilson (cello), Michael Bitz, Chris Higgins (double bass), YukoFujiyama (piano), Joe Giardullo (flute), Todd Brunel (clarinet), Avram Seffer (bass clarinet), Ron Gozzo (soprano sax), Marco (alto sax), Karen Borca (bassoon), Natasha Henke (trumpet), Britta Langsjoen (trombone), Suzie Ibarra (drums).

CONDUCTION® No. 73

Context, New York, NY, 6 April 1997

New York Skyscraper: Gregor Huebner, Marlene Rice (violins), Maryann Blacksher, Ina Latera, Amy McNamara (violas), Matt Goeke, Monica Wilson (cello), Michael Bitz, Chris Higgins, Matt Hughes (double basses), YukoFujiyama (piano), Joe Giardullo (flute), Todd Brunel (clarinet), Avram Seffer (bass clarinet), Ron Gozzo (soprano sax), Marco (alto sax), Karen Borca (bassoon), Natasha Henke (trumpet), Britta Langsjoen (trombone), Suzie Ibarra (drums).

CONDUCTION® No. 72, HOSPITAL FOR SINNERS

Visions Festival, New York, NY, 1 June 1997

Vision Festival Ensemble: Karen Borca (bassoon), Rob Brown (flute), Joseph Daley (tuba), Chris Jonas (soprano sax), Marco Eneidi (alto sax), Assif Tsahar (tenor sax), Masahiko Kono (trombone), Sabir Mateen (clarinet), Denman Maroney (piano), Chris Lightcap (double bass), Suzie Ibarra (drums).

CONDUCTION® No. 71

Paradiso, Amsterdam, The Netherlands, 26 November 1996

The Nieuw Ensemble: Harrie Starreveld (flute), Ernest Rombout (oboe), Arjan Kappers (clarinet), Hans Wesseling (mandolin), Helenus de Rijke (guitar), Ernestine Stoop (harp), John Snijders (piano), Angel Gimeno (violin), Frank Brakkee (viola), Larissa Groeneveld (cello), Sjeng Schupp (basses), Herman Halewijn (percussion), Ab Baars (clarinet), Wilbert de Joode (bass), Martin von Duynhoven (drums).

CONDUCTION® No. 70, TIT FOR TAT

Rote Fabrik, Zurich, Switzerland, 29 September 1996

Ensemble: Andy Guhl, Nicolas Sordet, Norbert Moslang (live electronics), Doro Schurch, Daniel Mouthon (voice), Martin Schutz (electric cello), Hans Koch, Pete Ehrnrooth (reeds), Stephan Wittwer (electric guitar), Gunter Muller (percussion/electronics), Edgar Laubscher (viola), Fredy Studer (drums), Marie Schwab (violin), B. Buster (turntables), Jim O'Rourke (guitar).

CONDUCTION® No. 69

Podewil, Berlin, Germany, 20 October 1996

Berlin Skyscraper: Johannes Bauer (trombone), Matthias Bauer, David de Bernardi (basses), Elisabeth Bohm-Christl (bassoon), Johanne Braun (oboe), Nicholas Bussmann, Boris Rayskin (celli), Axel Dorner, Michael Gross (trumpets), Tobias Dutschke (vibraphone), Wolfgang Fuchs (bass clarinet), Michael Griener, Stephan Mathieu (percussion), Martin High de Prime (piano), Gregor Hotz (soprano/alto saxes), Dietrich Petzold (violin/viola), Kirsten Reese (flute), Olaf Rupp (guitar).

CONDUCTION® No. 68

Podewil, Berlin, Germany, 19 October 1996

Berlin Skyscraper: Johannes Bauer (trombone), Matthias Bauer, David de Bernardi (basses), Elisabeth Bohm-Christl (bassoon), Johanne Braun (oboe), Nicholas Bussmann, Boris Rayskin (celli), Axel Dorner, Michael Gross (trumpets), Tobias Dutschke (vibraphone), Wolfgang Fuchs (bass clarinet), Michael Griener, Stephan Mathieu (percussion), Martin High de Prime (piano), Gregor Hotz (soprano/alto saxes), Aleks Kolkowski (violin), Dietrich Petzold (violin/viola), Kirsten Reese (flute), Olaf Rupp (guitar).

CONDUCTION® No. 67

Podewil, Berlin, Germany, 18 October 1996

Berlin Skyscraper: Johannes Bauer (trombone), Matthias Bauer, David de Bernardi (basses), Elisabeth Bohm-Christl (bassoon), Johanne Braun (oboe), Nicholas Bussmann, Boris Rayskin (celli), Axel Dorner, Michael Gross (trumpets), Tobias Dutschke (vibraphone), Wolfgang Fuchs (bass clarinet), Michael Griener, Stephan Mathieu (percussion), Martin High de Prime (piano), Gregor Hotz (soprano/alto saxes), Aleks Kolkowski (violin), Dietrich Petzold (violin/viola), Kirsten Reese (flute), Olaf Rupp (guitar).

CONDUCTION® No. 66, ONLY THE MATTER

Projections Sonores Festival, Biel-Bienne, Switzerland, 28 September 1996

Ensemble: Andy Guhl, Nicolas Sordet, Norbert Moslang (live electronics), Doro Schurch, Daniel Mouthon (voices), Martin Schutz (electric cello), Hans Koch, Pete Ehrnrooth (reeds), Jim O'Rourke (guitar), Stephan Wittwer (electric guitar), Gunter Muller (percussion/electronics), Edgar Laubscher (viola), Fredy Studer (drums), Marie Schwab (violin), B.Buster (turntables).

CONDUCTION® No. 65, FOUR IMAGES OF TIME

Metro Pictures Gallery, New York, NY, 7 September 1996

A Chorus of Poets: Sheila Alson, Carmen Bardeguez-Brown, Harold Bowser, Martha Cinader, Samantha Coerbell, Carol Diehl, Pamela Grossman, Mia Hansford, Indigo, Sarah Jones, Angela Lukacin, Bobby Miller, Tracie Morris, Ra, Clara Sala, Susan Scutti, Edwin Torres, Gloria Williams, Yictove (voices).

CONDUCTION® No. 64

Sjuhuis, Utrecht, The Netherlands, 5 October 1996

Maarten Altena Ensemble: Maarten Altena (bass), Erik van Deuren (clarinet), Wiek Hijmans (guitar), Alison Isadora (viola), Hans van der Meer (percussion), Jannie Pranger (voice), Michel Scheen (piano), Wolter Wierbos (trombone).

CONDUCTION® No. 63

Paradox, Tilburg, The Netherlands, 4 October 1996

Maarten Altena Ensemble: Maarten Altena (bass), Michael Barker (flute/electronics), Erik van Deuren (clarinet), Wiek Hijmans (guitar), Alison Isadora (viola), Hans van der Meer (percussion), Jannie Pranger (voice), Michel Scheen (piano), Wolter Wierbos (trombone).

CONDUCTION® No. 62

Bimhuis, Amsterdam, The Netherlands, 3 October 1996

Maarten Altena Ensemble: Maarten Altena (bass), Michael Barker (flute/electronics), Erik van Deuren (clarinet), Wiek Hijmans (guitar), Alison Isadora (viola), Hans van der Meer (percussion), Jannie Pranger (voice), Michel Scheen (piano), Wolter Wierbos (trombone).

CONDUCTION® No. 61

Podewil, Berlin, Germany, 20 September 1996

Eva Kant: Margareth Kammerer (voice), Olivia Bignardi (clarinet/bass clarinet), Daniela Cattivelli (alto sax), Edoardo Marraffa (tenor sax), Riccardo Pittau (trumpet), Ferdinando D'Andria (violin/trumpet), Giorgio Simbola (trombone/banjo), Salvatore Panu (trombone/piano/ accordion), Silvia Fanti (accordion), Filomena Forleo (piano), Tiziano Popoli (keyboards/piano), Paolo

Angeli (acoustic and electric guitars/bass tuba), Domenico Caliri (acoustic and electric guitars/ mandolin), Massimo Simonini (records/CDs/recorded tapes/objects), Marianna Finarelli (cello), Agostino Ciraci (double bass/trumpet), Pierangelo Galantino (violin/bass), Vincenzo Vasi (electric bass/voice/vibraphone), Lelio Giannetto, Giovanni Maier, Luigi Mosso (basses), Andrea Martignoni, Mario Martignoni, Pino Urso (percussion), Stefano De Bonis, Fabrizio Publisi (pianos), Francesco Cusa (percussion), Alberto Capelli (electric guitar).

#### CONDUCTION® No. 60, THE PLOUGHING SEASON

Nickelsdorf Konfrontationen Festival, Nickelsdorf, Austria, 21 July 1996

Ensemble: Joelle Leandre, Matthias Bauer (basses), John Russell, Stephan Wittwer, Keith Rowe (guitars), Martin Schutz, Tom Cora (celli), Carlos Zingaro, Phil Durrant (violins), Otomo Yoshihide (turntables), Helge Hinteregger (electronics), Oren Marshall (tuba), Hans Koch, Ernesto Molinari (bass clarinets), Luc Ex (electric bass).

#### CONDUCTION® No. 59, HOLY SEA, THE DEVIL'S MUSIC

Chiesa di S. Domenico, Pistoia, Italy. February 10, 1996

Orchestra della Toscana: Andrea Tacchi, Giorgio Ballini, Paolo Gaiani, Maria Elena Runza (violins), Riccardo Masi, Alessandro Franconi, Dimitri Mattu (violas), Giovanni Bacchelli, Filippo Burchietti (celli), Raffaello Majoni, Gianpietro Zampella (basses), Michele Marasco (flute), Umberto Codeca (bassoon), Gianfranco Dini (horn), Donato De Sena, Claudio Quintavalla (trumpets), Renzo Broccoli (trombone), Riccardo Tarlini (tuba), Morgan M. Torelli (timpani), Jonathan Faralli (percussion), Cinzia Conte (harp).

J. A. Deane (trombone/electronics), Otomo Yoshihide (turntables/sampling/electronics), Riccardo Fassi (piano).

#### CONDUCTION® No. 58, HOLY SEA, MARBLE DUST

Teatro degli Animosi, Carrara, Italy, 9 February 1996

Orchestra della Toscana: Andrea Tacchi, Giorgio Ballini, Paolo Gaiani, Maria Elena Runza (violins), Riccardo Masi, Alessandro Franconi, Dimitri Mattu (violas), Giovanni Bacchelli, Filippo Burchietti (celli), Raffaello Majoni, Gianpietro Zampella (basses), Michele Marasco (flute), Umberto Codeca (bassoon), Gianfranco Dini (horn), Donato De Sena, Claudio Quintavalla (trumpets), Renzo Broccoli (trombone), Riccardo Tarlini (tuba), Morgan M. Torelli (timpani), Jonathan Faralli (percussion), Cinzia Conte (harp), J. A. Deane (trombone/electronics), Otomo Yoshihide (turntables/sampling/electronics), Riccardo Fassi (piano).

CONDUCTION® No. 57, HOLY SEA, SHOPPING

Teatro Puccini, Florence, Italy, 8 February 1996

Orchestra della Toscana: Andrea Tacchi, Giorgio Ballini, Paolo Gaiani, Maria Elena Runza (violins), Riccardo Masi, Alessandro Franconi, Dimitri Mattu (violas), Giovanni Bacchelli, Filippo Burchietti (celli), Raffaello Majoni, Gianpietro Zampella (basses), Michele Marasco (flute), Umberto Codeca (bassoon), Gianfranco Dini (horn), Donato De Sena, Claudio Quintavalla (trumpets), Renzo Broccoli (trombone), Riccardo Tarlini (tuba), Morgan M. Torelli (timpani), Jonathan Faralli (percussion), Cinzia Conte (harp), J. A. Deane (trombone/electronics),

Otomo Yoshihide (turntables/sampling/electronics), Riccardo Fassi (piano).

CONDUCTION® No. 56

Podewil, Berlin, Germany, 5 November 1995

Berlin Skyscraper: Axel Dorner (trumpet), Gregor Hotz (soprano/alto saxes), Marc Boukouya (trombone), Aleks Kolkowski (violin), Dietrich Petzold (violin/viola), Nicholas Bussmann (cello), Davide De Bernardi (double bass), Kirsten Reese (flute), Johanne Braun (oboe), Elizabeth Bohm-Christl (bassoon), Wolfgang Fuchs (bass clarinet), Bernard Arndt (piano), Olaf Rupp (guitar), Tatjana Schutz (harp), Albrecht Reirmeier (vibraphone), Stephan Mathieu, Michael Griener (percussion).

CONDUCTION® No. 55

Podewil, Berlin, Germany, 4 November 1995

Berlin Skyscraper: Axel Dorner (trumpet), Gregor Hotz (soprano/alto saxes), Marc Boukouya (trombone), Aleks Kolkowski (violin), Dietrich Petzold (violin/viola), Nicholas Bussmann (cello), Davide De Bernardi (double bass), Kirsten Reese (flute), Johanne Braun (oboe), Elizabeth Bohm-Christl (bassoon), Wolfgang Fuchs (bass clarinet), Bernard Arndt (piano), Olaf Rupp (guitar), Tatjana Schutz (harp), Albrecht Reirmeier (vibraphone), Stephan Mathieu, Michael Griener (percussion).

CONDUCTION® No. 54

Podewil, Berlin, Germany, 3 November 1995

Berlin Skyscraper: Axel Dorner (trumpet), Gregor Hotz (soprano/alto saxes), Marc Boukouya (trombone), Aleks Kolkowski (violin), Dietrich Petzold (violin/viola), Nicholas Bussmann (cello), Davide De Bernardi (double bass), Kirsten Reese (flute), Johanne Braun (oboe), Elizabeth Bohm-Christl (bassoon), Wolfgang Fuchs (bass clarinet), Bernard Arndt (piano), Olaf Rupp (guitar), Tatjana Schutz (harp), Albrecht Reirmeier (vibraphone), Stephan Mathieu, Michael Griener (percussion).

CONDUCTION® No. 52

Podewil, Berlin, Germany, 2 November 1995

Berlin Skyscraper: Axel Dorner (trumpet), Gregor Hotz (soprano/alto saxes), Marc Boukouya (trombone), Aleks Kolkowski (violin), Dietrich Petzold (violin/viola), Nicholas Bussmann (cello), Davide De Bernardi (double bass), Kirsten Reese (flute), Johanne Braun (oboe), Elizabeth Bohm-Christl (bassoon), Wolfgang Fuchs (bass clarinet), Bernard Arndt (piano), Olaf Rupp (guitar), Tatjana Schutz (harp), Albrecht Reirmeier (vibraphone), Stephan Mathieu, Michael Griener (percussion).

CONDUCTION® No. 51

Podewil, Berlin, Germany, 1 November 1995

Berlin Skyscraper: Axel Dorner (trumpet), Gregor Hotz (soprano/alto saxes), Marc Boukouya (trombone), Aleks Kolkowski (violin), Dietrich Petzold (violin/viola), Nicholas Bussmann (cello), Davide De Bernardi (double bass), Kirsten Reese (flute), Johanne Braun (oboe), Elizabeth Bohm-Christl (bassoon), Wolfgang Fuchs (bass clarinet), Bernard Arndt (piano), Olaf Rupp (guitar), Tatjana Schutz (harp), Albrecht Reirmeier (vibraphone), Stephan Mathieu, Michael Griener (percussion).

CONDUCTION® No. 50

P3 Art and Environment, Tokyo, Japan, 5 March 1995

Ensemble: Shonosuke Okura (o-tuzumi), Michihiro Sato (tugaru-syamisen), Ayuo Takahashi (zheng), Yumiko Tanaka (gidayuu), Hikaru Sawai (koto), Dae Hwan Kim (percussion), Western instruments: Yoshihide Otomo (turntable), Haruna Miyake (piano), Asuka Kaneko (violin), Tomomi Adachi (voice), Keizo Mizoiri, Motoharu Yoshizawa (basses).

CONDUCTION® No. 49

P3 Art and Environment, Tokyo, Japan, 4 March 1995

Ensemble: Shonosuke Okura (o-tuzumi), Yukihiro Isso (nokan), Michihiro Sato (tugaru-syamisen), Yumiko Tanaka (gidayuu), Hikaru Sawai (koto), Western instruments: Dae Hwan Kim (percussion), Yoshihide Otomo (turntable), Haruna Miyake (piano), Asuka Kaneko (violin), Tomomi Adachi (voice), Keizo Mizoiri, Motoharu Yoshizawa (basses).

CONDUCTION® No. 48, ART TOWER

Art Tower Mito, Mito, Japan, 26 February 1995

Ensemble: Sachiko Nagato (percussion), Mamoru Fujieda (computer), Kenichi Takeda (taisyuu-koto), Kizan Daiyoshi (syakuhachi), Masaki Shimizu (bass), Tomomi Adachi (voice), Yoshinori Kotaka, Minako Oya, Shiho Nagoya, Aki

Satho (violins), Shinya Otsuka, Hironobu Kotaka (violas), Koichi Fukada, Yoshihiro Okada, Kazue Shimada, Kazuyo Miyoshi (voices), Taeko Osato, Ken Takahashi (flutes), Kiyoshi Onishi, Kiyoshi Ouchi (horns), Yutaka Fukuchi, Masashi Iwasawa (trumpets), Nobutaka Konashi, Junzi Sakurai (trombones), Yuko Fukasaku, Marie Abe (percussion), Yoko Yagisawa (piano), Hitoshi Sakamoto, Ryu Jun Ando, Ryo Tofukuji (basses).

#### CONDUCTION® No. 47, WUPPERTAL TESTAMENT

Wuppertal, Germany, 26 January 1995

Ensemble: Saviya Yannator, Caerina De Re, Judith Amber (voices), Roderich Stumm (drums), Janek Klaus, Gunther Pitscheider, Andreas J. Leep, Andre Issel (basses), Stefan Kerne (soprano sax), Barbara Meyer, Yngo Stanelle (alto saxes), Andre Linnepe, Robin Scheffel (guitars), Justin Sebastian (trumpet), Karola Pasquay, Angelika Flacke (flutes), Katrin Scholl, Gunda Gottschalk, Christophe Yrmer, Marco Cristofolini (violins), Jam Keller (bass), Mathias Beck (cello), Axel Kottsieper (clarinet).

#### CONDUCTION® No. 46, VERONA SKYSCRAPER

Teatro Romano, Verona, Italy, 27 January 1995

Verona Skyscraper: J. A. Deane (trombone/electronics), Stefano Benini (flute), Marco Pasetto (clarinet), Rizzardo Piazzi (alto sax), Francesco Bearzatti (bass clarinet), Zeena Parkins (harp), Myra Melford, Riccardo Massari (pianos), Bill Horvitz (electric guitar), Carlo "Bobo" Facchinetti (drums), Le Quan Ninh (percussion).

#### CONDUCTION® No. 45, LE CHAUX DE FONDS

Conservatoire de la Chaux-de-Fonds,

Le Chaux-de-Fonds, Switzerland, 3 September 1994

Ensemble: Gwenaelle Cuquel, Martina Albiseti (violins), Manon Gertsch, Daniele Pintandi (pianos), Yan Greub (bassoon), Oliver Olgieti, Carlos Baumann (trumpets), Manuel Van Sturler, Francois Callin, Yonn Bourquin, Jean-Jaques Pedretti, Priska Walls (trombones), Dorothea Schurch (voice), Robert Dick (flute), Christy Doran (guitar), Olivier Magnenat (bass), Lucas N. Niggli (percussion), Alexandre Nussbaum (vibraphone), Martin Schutz (cello).

#### CONDUCTION® No. 44, ORNITHOLOGY (A DEDICATION TO CHARLIE PARKER)

Tompkins Square Park, New York, 28 August 1994

Ensemble: Terry Adkins, Kitty Brazelton, Marty Ehrlich, Daniel Carter, Rolando N. Briceno, Margaret Lancaster, Elise Wood, William Connell, Sabir Mateen,

Bruce Gremo, Kahil Henry, Jemeel Moondoc, Sarah Andrew, Laurie Hockman (flutes), Christian Marclay (turntables), Arthur Blythe (alto sax).

CONDUCTION® No. 43, THE CLOTH

Teatro Romano, Verona, Italy, 16 June 1994

Ensemble: Riccardo Fassi, Myra Melford (pianos), Mario Arcari (oboe) Stephano Montaldo (viola), J. A. Deane (trombone/electronics), Brandon Ross (guitar), Bryan Carrot (vibraphone), Martin Schutz, Martine Altenburger (cello), Le Quan Ninh (percussion).

CONDUCTION® No. 42, LUST/SUCHT/LUST

Deutsches Schauspielhaus, Hamburg, Germany, 21 May 1994

Ensemble: Nicola Kruse, Ulli Bartel (violins), Mike Rutledge, Jurgen GroB (violas), Claudius Molter (flute/alto), Wolfgang Schubert (oboe), Henning Stoll (bassoon), Jonas Mo (guitar), Thomas Breckheimer (harp), Jorn Brandenburg (piano), Claudio von Hassel (vibraphone), Martin Schutz (cello), J. A. Deane (sampling), Monica Bleibtreu, Martin Horn, Andre Jung, Albi Klieber, Martin Pawlowsky, Ozlem Soydan, Anne Weber, Inka Friedrich (voices).

CONDUCTION® No. 41, NEW WORLD - NEW WORLD

Opperman Music Hall, Florida State University School of Music

Tallahassee, Florida, 4 February 1994

New World Ensemble: Jesse Canterbury, Mimi Patterson (clarinets), Gregor Harvey (guitar), Philip Gelb (shakuhachi), Ethan Schaffner (electric guitar), Elisabeth King (voice), Daniel Raney, David Tatro (trombones), Scott Deeter (sax), Michael Titlebaum (alto sax).

CONDUCTION® No. 40, THREADWAXING

Threadwaxing Space, NY, NY, 12 November 1993

Ensemble: Christian Marclay (turntables), Elliott Sharp, Chris Cunningham (guitars), Dana Friedli, Jason Hwang (violin), Myra Melford (piano), Damon Ra Choice (vibraphone/snare drum), Reggie Nicholson (vibraphone/tom-tom), Michelle Kinney (cello), Elizabeth Panzer (harp), William Parker, Mark Helias (basses).

CONDUCTION® No. 39, THREADWAXING

Threadwaxing Space, New York, NY, 11 November 1993

Ensemble: Christian Marclay (turntables), Elliott Sharp, Chris Cunningham (guitars), Gregor Kitzis, Dana Friedli, Jason Hwang (violins), Myra Melford

(piano), Damon Ra Choice (vibraphone/snare drum), Reggie Nicholson (vibraphone/tom-tom), Michelle Kinney, Deidre L. Murray (celli), Elizabeth Panzer (harp), William Parker, Mark Helias, Fred Hopkins (basses).

CONDUCTION® No. 38, FREUD'S GARDEN

Muffathalle, Munich, Germany, 11 December 1993

Ensemble: Myra Melford (piano), Zeena Parkins (harp), Brian Carrott (vibraphone), Brandon Ross (guitar), J. A. Deane (trombone/electronics/sampling), Motoharu Yoshizawa (bass), Le Quan Ninh (percussion), Martin Schutz, Tristan Honsinger, Martine Altenburger (celli), Edgar Laubscher (viola), Hans Kock (contrabass clarinet).

CONDUCTION® No. 37, AMERICAN CONNECTION 4

Muziekcentrum Vredenburg, Utrecht, The Netherlands 28 May 1993

The Maarten Altena Ensemble: Maarten Altena (bass), Michael Barker (recorder), Peter van Bergen (contrabass clarinet/sax), Wiek Hijams (guitar), Alison Isadora (violin), Jannie Pranger (voice), Michel Vatcher (percussion), Wolter Wierbos (trombone), Michiel Scheen (piano).

CONDUCTION® No. 36, AMERICAN CONNECTION 4

Bimhuis, Amsterdam, The Netherlands, 27 May 1993

The Maarten Altena Ensemble: Maarten Altena (bass), Michael Barker (recorder), Peter van Bergen (contrabass clarinet/sax), Wiek Hijams (guitar), Alison Isadora (violin), Jannie Pranger (voice), Michel Vatcher (percussion), Wolter Wierbos (trombone), Michiel Scheen (piano).

CONDUCTION® No. 35, AMERICAN CONNECTION 4

De Singel, Antwerpen, Belgium: 26 May 1993

The Maarten Altena Ensemble: Maarten Altena (bass), Michael Barker (recorder), Peter van Bergen (contrabass clarinet/sax), Wiek Hijams (guitar), Alison Isadora (violin), Jannie Pranger (voice), Michel Vatcher (percussion), Wolter Wierbos (trombone), Michiel Scheen (piano).

CONDUCTION® No. 34, AMERICAN CONNECTION 4

Korzo, Den Haag, The Netherlands, 23 May 1993

The Maarten Altena Ensemble: Maarten Altena (bass), Michael Barker (recorder), Peter van Bergen (contrabass clarinet/sax), Wiek Hijams (guitar), Alison Isadora (violin), Jannie Pranger (voice), Michel Vatcher (percussion), Wolter Wierbos (trombone), Michiel Scheen (piano).

CONDUCTION® No. 33, AMERICAN CONNECTION 4

Theater aan de Molenlaan, Bussum, The Netherlands, 21 May 1993

The Maarten Altena Ensemble: Maarten Altena (bass), Michael Barker (recorder), Peter van Bergen (contrabass clarinetsax), Wiek Hijams (guitar), Alison Isadora (violin), Jannie Pranger (voice), Michel Vatcher (percussion), Wolter Wierbos (trombone), Michiel Scheen (piano).

CONDUCTION® No. 32, EVA KANT DANCE

Angelica Festival of International Music, Bologna, Italy, 18 May 1993

Eva Kant: Paolo Angeli (guitar/bass/tuba), Olivia Bignardi (clarinet/alto sax), Daniela Cattivelli (alto sax), Marco Dalpane (keyboards), Ferdinando D'Andria (violin/trumpet), Silvia Fanti (accordion), Filomena Forleo (piano), Pierangelo Galantino, Lelio Gianneto (double basses), Magareth Kammerer (voice), Claudio Lanteri (guitar), Andrea Martignoni (percussion), Mario Martignoni (drums/percussion), Salvatore Panu (trombone), Giorgio Simbola (bombardino), Massimo Simonini (records/CD/live sampling), Pino Urso (percussion), Nicola Zonca (marimba), Stefano Zorzanello (flute/soprano sax/piccolo).

CONDUCTION® No. 31, ANGELICA

Angelica Festival of International Music, Bologna, Italy, 16 May 1993

Ensemble: Dietmar Diesner (soprano sax), Peter Kowald (bass), Wolter Wierbos (trombone), Steve Beresford (piano), Hans Reichel (guitar/sax), Tom Cora (cello), Catherine Jauniaux (voice), Ikue Mori (percussion), Han Bennink (drums).

CONDUCTION® No. 30, JUST FOR FUN

Nissan Power Station Shinjuku, Shinjuku-ku, Japan, 23 March 1993

Tokyo Ska-Paradise Orchestra: Asa-Chang (percussion), Cleanhead Gimura, Toru Terashi (guitars), Kimiyoshi Nagoya (trumpet), Masahiko Kitahara (trombone), Tatsuyuki Hiyamuta (alto sax), Gamou (tenor sax), Atsushi Yanaka (baritone sax), Yuichi Oki (keyboards), Tsuyoshi Kawakami, Motoharu Yoshizawa (basses), Tatsuyuki Aoiki (drums), Yosuke Yamashita (piano), Keizo Inoue (bass clarinet).

CONDUCTION® No. 29, MAN MADE ISLAND

Xebec Hall, Kobe, Japan, 11 April 1993

Ensemble: Asami Mitsuto (alto sax), Matubara Nozomu, Kawabata Minoru, Sugai Kasumi, Sakamoto Etsuko, Asakura Mari (saxes), Shouji Masaharu (sax/shakuhachi), Inoue Keizou (sax/clarinet), Masuda Tomoyuki (drums),

Fikuda Haruhiko (synthesizer), Iuchi Kengo (electric guitar/voice), Matsuyama Hiroshi (electric junk), Nimura Makoto (piano), Igarashi Yuuichi (dance), Yoshizawa Motoharu (electric bass).

CONDUCTION® No. 28, CHERRY BLOSSOM

P3 Art and Environment, Tokyo, Japan, 28 March 1993

Ensemble: Yukihiro Issa (no-kan), Shonosuke Ookura (tutsumi), Makiko Sakurai (syomyo), Michihiro Sato (tugaru-syamisen), Kizan Daiyoshi (shakuhachi), Western instruments: Haruna Miyake (piano), Syuichi Chino (computer), Asuka Kaneko, Koihi Makigami (voices), Otomo Yoshihide (turntable), Kazutoki Umezu (bass clarinet), Sachiko Nagata (percussion), Motoharu Yoshizawa (bass), Kazuo Oono, Koichi Tamano (Butoh dance).

CONDUCTION® No. 27, A CHORUS OF POETS

Whitney Museum of American Art at Philip Morris, New York, NY, 31 December 1992

A Chorus of Poets: J. A. Deane (musician/sound sculptor), poets from the Nuyorican Poets Cafe/Workshop, "The Stoop", featuring: Sheila Alson, Carmen Bardeguéz, Kymberly Brown, Dana Bryant, Devon, Carol Diehl, Evert Eden, Mia Hansford, Bob Holman, Indigo, Lee Klein, Patricia Landrum, Tracie Morris, Carolyn Peyser, Susan Scutti, Edwin Torres, Emily XYZ, Yictove, David Henderson.

CONDUCTION® No. 26, AKBANK II:

Cemal Resit Rey Koncert Salon, Istanbul, Turkey, 17 October 1992

Ensemble: Le Quan Ninh (percussion), Bryan Carrott (vibraphone), Elizabeth Panzer (harp), J. A. Deane (trombone/electronics/drum machine), Brandon Ross (guitar), Steve Colson (piano), the Suleyman Erguner Ensemble: Hasan Esen (kemence), Mehmet Emin Bitmer (ud), Goksel Baktagir (kanun), Suleyman Erguner (ney).

CONDUCTION® No. 25, THE AKBANK CONDUCTION:

Cemal Resit Rey Koncert Salon, Istanbul, Turkey, 16 October 1992

Ensemble: Le Quan Ninh (percussion), Bryan Carrott (vibraphone), Elizabeth Panzer (harp), J. A. Deane (trombone/electronics/drum machine), Brandon Ross (guitar), Steve Colson (piano), and the Suleyman Erguner Ensemble: Hasan Esen (kemence), Mehmet Emin Bitmer (ud), Goksel Baktagir (kanun), Suleyman Erguner (ney).

CONDUCTION® No. 24, CONDUCTION AND RETROSPECTIVE

Virginia Museum of Fine Arts, Richmond, Virginia, 16 February 1992

Ensemble: Karen Borca (bassoon), Bryan Carrott (vibraphone), J. A. Deane (trombone/electronics), James Gates Jr. (sax), Bob Hoffnar (pedal steel), Cecil Hooker (violin), Taylor McLean (percussion), Myra Melford (piano), Zeena Parkins (harp), Brandon Ross (guitar).

CONDUCTION® No. 23, QUINZAIN DE MONTREAL

The Spectrum, Montreal, Quebec, Canada, 11 April 1992

Ensemble: Tristan Honsinger, Martin Schutz, Michelle Kinney, Ken Butler (celli), Eric Longworth (vibraphone), Helmut Lipsky (violin), J. A. Deane (trombone/electronics/sampling), Guillaume Dostaler (piano), Mike Milligan (bass), Pierre Dube (percussion).

CONDUCTION® No. 22, DOCUMENTA GLOVES & MITTS

Documenta 9, Kassel, Germany, 14 June 1992

Ensemble: Martin Schutz (cello), Christian Marclay (turntables), Le Quan Ninh (percussion), J. A. Deane (trombone/electronics), Gunter Muller (percussion/electronics), Lawrence D. "Butch" Morris (cornet).

CONDUCTION® No. 21, THE PAINTED BRIDE CONDUCTION

The Painted Bride, Philadelphia, PA, 21 March 1992

The Painted Bride Workshop Ensemble: Eric Jorgenson (cello), Gloria Galante (harp), Stanley Schumacher (trombone), Bobby Zankel (alto sax), Phil Black (contra bass clarinet), Umar Hakim (tenor sax), Damon Umholtz (electric guitar), Tony Miceli (vibes), Derek Van Der Tak (piano), Richard Maskowitz (percussion), Lenny Seidman (electronics and percussion)

CONDUCTION® No. 20

The Knitting Factory, New York, NY, 28 June 1991

Ensemble: The Soldier String Quartet and Myra Melford (piano), Elliott Sharp (guitar), Elizabeth Panzer (harp).

CONDUCTION® No. 19, THE KLANBRUCKE CONDUCTION

Kunstmuseum Bern, Switzerland, 15 June 1990

Ensemble: Andres Bosshard (taped sound/switchboard), Dorothea Schurch, Daniel Mouthon (voices), Phil Wachsman (violin), David Gattiker (cello), Hans Anliker, Conrad Bauer, Hannes Bauer (trombones), Jacques Widmer (drums/percussion), Gunter Muller (drums/electronic percussion).

CONDUCTION® No. 18, PAINTINGS AND DRAWINGS

The Alternative Museum, New York, NY, 24 May 1990

Ensemble: Marion Brandis (flute), Vincent Chancey (French horn), Janet Grice (bassoon), Shelly Hirsch (voice), Bill Horvitz (guitar/electronics), Jason Hwang (violin), Michelle Kinney (cello), Taylor McLean (percussion), Zeena Parkins (harp), Motoharu Yoshizawa (bass).

CONDUCTION® No. 17, GROTE POEL NO. 2

Cultureel Centrum Berchem, Antwerp, Belgium, 6 August 1989

Ensemble: Derek Bailey (guitar), Heinz Becker, Eric Boeren (trumpet), Dietmar Diesner (soprano/ alto saxes), Klaus Koch (bass), Yves Robert (trombone), Louis Sclavis (bass clarinet and soprano/alto saxes), Julie Tippetts (voice), Sabu Toyozumi (drums), Benoit Viredaz (tuba).

CONDUCTION® No. 16, RENDEZ-VOUS ZURICH - NEW YORK

Rote Fabrik, Zurich, Switzerland, 1 July 1989

Ensemble: Andreas Bossard (electronics), Christian Marclay (turntables), Wayne Horvitz (keyboards), Shelley Hearst (voice), Gunter Muller, Bobby Previte (percussion), Hans Koch (reeds), Martin Schutz (cello), Stephan Wittwer (guitar).

CONDUCTION® No. 15, WHERE MUSIC GOES II

Whitney Museum of American Art at Philip Morris

New York, NY, 15 & 16 November 1989

Ensemble: Arthur Blythe (alto sax), Marion Brandis (flute), Vincent Chancey (French horn), Curtis Clark (piano), J. A. Deane (trombone/electronics), Janet Grice (bassoon), Brandon Ross (guitar), Bill Horvitz (electric guitar), Jason Hwang (violin), Thurman Barker, Taylor McLean (percussion), Jemeel Moondoc (flute), Zeena Parkins (harp).

CONDUCTION® No. 14

Chapelle Historique du Bon-Pasteur, Montreal, Quebec, Canada, 3 March 1989

Ensemble: Tim Brady (guitar), Helmut Lipsky (violin), Allan Laforest (flute), Jean Beaudet (piano), Michel Ratte' (drums), Bernard Brien (trumpet), Jean Vanasse (vibraphone), Charles Papasoff (soprano sax), Ruffus Cappadocia (cello), Normand Guilbault (bass), Vincent Dionne (percussion).

CONDUCTION® No. 13

Maison de la Culture Plateau Mount Royal, Montreal, Quebec, Canada, 2  
March 1989

Ensemble: Tim Brady (guitar), Helmut Lipsky (violin), Allan Laforest (flute), Jean Beaudet (piano), Michel Ratte' (drums), Bernard Brien (trumpet), Jean Vanasse (viberaphone), Charles Papasoff (soprano sax), Ruffus Cappadocia (cello), Normand Guilbault (bass), Vincent Dionne (percussion).

CONDUCTION® No. 12

Maison de la Culture Plateau Neiges, Montreal, Quebec, Canada, 26 February  
1989

Ensemble: Tim Brady (guitar), Helmut Lipsky (violin), Allan Laforest (flute), Jean Beaudet (piano), Michel Ratte' (drums), Bernard Brien (trumpet), Jean Vanasse (viberaphone), Charles Papasoff (soprano sax), Ruffus Cappadocia (cello), Normand Guilbault (bass), Vincent Dionne (percussion).

CONDUCTION® No. 11, WHERE MUSIC GOES

The Great American Music Hall, San Francisco, California, 18 December 1988

ROVA PreEchoes Ensemble: Bruce Ackley, Dave Barrett, Larry Ochs, Jon Raskin (saxes), Chris Brown (percussion/piano/synthesizer), J. A. Deane (trombone/electronics), Jon English (bass), Jon Jang (piano), Bill Horvitz, Adrian Michael Plott (guitars), Kash Killion (cello), Kaila Flexer, Hal Hughes (violins), William Winant (percussion).

CONDUCTION® No. 10

The Institute of Contemporary Art, London, England, 9 November 1988

Ensemble: A.R Penck (piano), Louis Moholo, Dennis Charles (drums), Coon Alberts, Fiddi Fiedler, Frank Wollny (guitars), Heinz Wollny (electric bass), Peter Kowald (bass), Frank Wright (tenor sax), Terry Atkins (alto sax), Conrad Bauer (trombone), Jeanne Lee, Phil Minton, Angela Liberg (voices), Helge Liberg (trumpet).

CONDUCTION® No. 9

The Institute of Contemporary Art, London, England, 8 November 1988

Ensemble: A.R Penck (piano), Louis Moholo, Dennis Charles (drums), Coon Alberts, Fiddi Fiedler, Frank Wollny (guitars), Heinz Wollny (electric bass), Peter Kowald (bass), Frank Wright (tenor sax), Terry Atkins (alto sax), Conrad Bauer (trombone), Jeanne Lee, Phil Minton, Angela Liberg (voices), Helge Liberg (trumpet).

CONDUCTION® No. 8, THE FALL CONDUCTION

Club Theolonious, Rotterdam, The Netherlands, 20 October 1987

Ensemble: Herb Robertson, Leo Smith (trumpets), Konrad Bauer, George Lewis (trombones), Evan Parker (soprano sax), Ab Baars (clarinet), Fred von Hove (piano), Maartje ten Hoorn (violin), Maurice Horsthuis (viola), Tristan Honsinger (cello), Jean-Jacques Avenel (bass), Christian Marclay (turntables), Hans Hasebos (vibraphone), Han Bennink (drums).

CONDUCTION® No. 7, THE FALL CONDUCTION

Bimhuis, Amsterdam, The Netherlands, 21 October 1987

Ensemble: Herb Robertson, Leo Smith (trumpets), Konrad Bauer, George Lewis (trombones), Evan Parker (soprano sax), Ab Baars (clarinet), Fred von Hove (piano), Maartje ten Hoorn (violin), Maurice Horsthuis (viola), Tristan Honsinger (cello), Jean-Jacques Avenel (bass), Christian Marclay (turntables), Hans Hasebos (vibraphone), Han Bennink (drums).

CONDUCTION® No. 6, THE RELACHE CONDUCTION

The New School for Social Research, New York, NY, February 16, 1987

Relache: Laurel Wyckoff (flute), Wes Hall (clarinet), Steve Marucci (soprano sax), Marshall Taylor (alto sax), John Dulik (DX5), Guy Klucevsek (accordion), Barbara Noska (mezzo-soprano voice), Chuck Holdeman (bassoon), Flossie Ierardi (vibraphone/tom-toms/snare/triangle/woodblocks), Bill Horvitz (guitar/electronics), Jason Hwang (violin), Wilber Morris (bass), Tom Cora (cello), Wayne Horvitz (piano), Zeena Parkins, Carol Emmanuel (harps).

CONDUCTION® No. 5, ESCAPE FROM PURGATORY

C.U.A.N.D.O., New York, NY, 27 February 1986

An art co-opera with 200 visual artists, performers and 14 instrumentalists.

CONDUCTION® No. 3, GOYA TIME

C.U.A.N.D.O., New York, NY, 13 June 1985

An art co-opera with 14 performers, 22 visual and multi-media artists, five dancers.

Ensemble: Eli Fountain (vibraphone/percussion), Marion Brandis (flute), Myra Melford (piano), Wilber Morris (bass), Bill Horvitz (guitar/electronics), Alex Lodico (trombone), Vincent Chancey (French horn), Steven Haynes (trumpet), Somalia, Jason Hwang (violins), Ellen Christy, Marve-Helen Bey, Lisa Sokolov (voices), J. A. Deane (trombone/electronics).

CONDUCTION® No. 2, THE IMAGE OF NONE

The Performing Garage, New York, NY, 27 March 1985

A music-theatre work for ensemble and voice.

Ensemble: Alex Lodico (trombone), Jason Hwang (violin), Frank Lowe (sax), Bill Horvitz (guitar), Myra Melford (string board), Eli Fountain (vibraphone), Wilber Morris (bass), Alva Rodgers, William Brugman (voices).

CONDUCTION® No. 1, CURRENT TRENDS IN RACISM IN MODERN AMERICA, A WORK-IN-PROGRESS, The Kitchen, New York, NY, 1 February 1985

Ensemble: Frank Lowe (sax), John Zorn (saxophon/game calls), Christian Marclay (turntables), Thurman Barker (marimba/snare), Curtis Clark (piano), Brandon Ross (guitar), Zeena Parkins (harp), Eli Fountain (vibraphone), Tom Cora (cello), Yasunao Tone (vocal).

## Appendix II: A Conduction® Vocabulary<sup>24</sup>

### 1. SUSTAIN (FERMATA OR HELD SOUND)

Description of Sign:

Left hand palm up, arm extended toward the musicians you wish to commence.

Meaning:

One continuous sound.

Explanation:

The sign for '*sustain*' is given, followed by a *downbeat* to commence 'one continuous sound'. This sound may be changed each time a downbeat is given.

The sign for sustain may be given to prolong individual sounds of notation.

### 2. DOWNBEAT

Description of Gesture:

Downward stroke of hand or baton.

Meaning:

Used to 'begin', commence and or activate a directive.

Explanation:

Given after a preparatory sign or gesture to commence and or execute. The downbeat is given *bigger* than all preparatory information.

### 3. REPEAT

Description of Sign:

Left hand forming the letter "U".

Meaning:

To 'capture' (emulate, imitate or follow) information, as close as possible, if not verbatim, by rhythmic graft, (it could mean to 'vamp or riff').

Explanation:

There are three circumstances in which this sign is used:

1. If the musician *is not* playing when the *repeat sign* is given, the musician must construct information (be it purely sonic, melodic, rhythmic or any combination, the utilization of 'rests' is encouraged) that is then repeated

---

<sup>24</sup> Provided and formatted by Lawrence D. "Butch" Morris.

(in essence) until the musician understands how his/her information fits into the immediate sonic structure, at this point the musician is at liberty to *develop* that information, never losing sight of his/her original idea. (In some cases this could be understood as a 'vamp or riff'). The *repeat sign* is followed by a *downbeat*.

2. If the musician *is* playing, and the desire is to capture (previously played) information from that musician, the *repeat sign* is given followed by a *downbeat* at the end of the information to be repeated.
3. If there is information to be captured (from any source or combination of sources), the *repeat sign* will be given to a musician or musicians with the left hand, then the information to be captured will be identified either by pointing with the right or left hand in the direction of the sound or by a gesticular emulation of that sound, followed by a *downbeat*.

#### 4. ACCOMPANY

##### Description of sign:

While pointing with right hand (baton) and looking at the musician(s) you wish to take this directive, with left hand index finger pointing to left ear, then to the information/musician you wish to have accompanied/supported.

##### Meaning:

To support and assist particular activity.

##### Explanation:

This sign is used to distribute and develop supportive substructures. The musician accompanies existing information by supporting/reinforcing its sonic, rhythmic, harmonic and/or structural content. This sign is 'gravitational'; no downbeat is used

#### 5. IMAGING/SHAPEING

##### Description of Sign:

Left hand pointing to chest, while indicating by pointing (with right hand) to, and/or looking at the musician(s) you wish to take this directive.

##### Meaning:

To elaborate, articulate, shape, develop and/or create variations in real time on existing information. Syntax.

##### Explanation:

1. The conductor must first establish/appropriate a visual representation of the ensemble information, be it by graphic contour and/or rhythmic, and then reshape (morph) that sonic idea through gestural suggestion. The musician should never lose sight of his/her idea, but alter it according to

visual representation, then returning to their idea with the sign (gesture) 'reconstruct', or the sign 'go back'.

## 6A-6B DYNAMICS (Loud – Soft/FFF – PPP)

There are two distinct ways to transmit dynamics:

### Description of Gesture:

1. Palm(s) of left (and/or right) hand(s) facing the floor, raising them for louder, lowering them for softer. Executed without downbeat, response is immediate.

### Description of Sign:

2. Left hand clenched-fist in chest area for loud, Left hand index finger to lips for soft. Downbeat follows directive.

## 7. MEMORY

### Description of Sign:

Left hand to forehead, followed by a numerical designation. (memory 1 – one finger; memory 2 – two fingers, etc.)

### Meaning:

Memory is a sign for the recall (and re-evaluation) of specific information.

### Explanation:

Whatever the musician is playing when the memory designation is given is what the musician recalls and returns to when that designation is repeated with a downbeat.

## 8. PREPARE (Pay Attention)

### Description of Sign:

Left hand palm facing musician(s) or ensemble.

### Meaning:

Indicates that musician(s) are about to receive preparatory information.

### Explanation:

1. If the musician 'is' playing when the *prepare* sign is given, s/he continues to explore their point of information but awaits and pays attention to preparatory information. Once the new information is given, and with a downbeat, s/he changes to new information.

2. If the musician 'is not' playing, s/he gives all attention to preparatory information.

This sign is generally given before graphic or rhythmic information and when multiple directives are being given.

#### 9a-9b. CHANGE IN TONALITY

Description of Sign:

Left hand thumb 'up'.

Left hand thumb 'down'.

Meaning:

To transpose, transfer, shift or harmonize what ever a musician is playing up or down in respective order to a higher or lower sonic range.

Explanation:

Depending on which sign is given, the musician 'moves' what s/he is playing up to a higher, or down to a lower pitch or tonality on downbeat.

A gradual 'move' can be achieved by turning the thumb slowly without downbeat.

Either the left or right hand may give the downbeat.

#### 10. TEMPO (PULSE OR METER)

Description of gesture:

Right hand or baton in chest area beating desired pulse. The left hand should beat "1" when making a distinction between 2, 3, 4, etc, beats to a measure.

Meaning:

When a pulse or meter is desired, or tempo modifications.

Followed by downbeat.

#### 11. PROPORTIONAL SPEED

Description of Sign:

With the fingers of the left hand pointing to the floor, indicating;

1, index finger – SLOW (speed)

2, index and middle fingers – MEDIUM (speed)

3, index, middle and third fingers – FAST (speed)

Meaning:

To indicate immediately a 'relative' change of speed.

## 12. RHYTHM

### Description of Gesture:

Right arm extended toward ensemble or musicians intended to receive rhythmic information.

### Meaning:

To replicate or make clear an existing rhythm pattern, or to create rhythm.

### Explanation:

The right hand (baton) taps the desired rhythmic idea while the left hand gives "1" or the beginning of the rhythm to be played.

(Although the rhythm may be given with both hands with a strong "1" given by either hand.)

## 13. DEVELOP < -- >

### Description of Gesture:

Hands palm to palm facing left and right, chest level, separating left and right and returning.

### Meaning:

Is used to variate, elaborate, embellish, transform, adorn, manipulate, augment, diminish, fragment, deconstruct or reconstruct a specific 'point of information'.

### Explanation:

When the palms are together, this is the position of the specific information (idea or point of information) to be developed. As the hands separate the development of information takes place, as the hands return to the together position a reconstruction of the idea takes place, when the hands reach the together position this is the downbeat for the return to the initial information. The degree of development is determined in stages by the space between the hands.

## 13a. DEVELOP (Round -Canon)

### Description of Gesture:

Hands palm-to-palm, facing up and down at chest level, spreading up and down.

### Meaning:

Indicates that the musician maintain the rhythmic structure of an idea by syncopation, varying, elaborating, embellishing, transforming, adorning, manipulating, augmenting, diminishing, fragmenting, punctuating, deconstructing, and reconstructing while supporting the harmonic/melodic content of his/her 'point of information'.

Explanation:

When the palms are together, this is the position of the specific information (idea or point of information) to be developed. As the hands separate the development of information takes place, as the hands return to the together position a reconstruction of the idea takes place, when the hands reach the together position this is the downbeat for the return to the initial information. The degree of development is determined in stages by the space between the hands.

Each musician is responsible for developing their own information in their own time.

14. Entry (Pedestrian)

Description of Gesture:

A wave of the left hand, as if to beckon, *come in*.

Meaning:

To designate (a) pedestrian.

Explanation:

The *pedestrian* is free of all ensemble directives temporarily. Pedestrians may choose to contribute by playing or not, yet their major duty is to qualify ensemble information as a (major) contributor to the overall compositional construction. This response is gravitational, no downbeat is given. The pedestrian resumes his/her place in the ensemble when they are given an *overruling directive* specific to the pedestrian.

15. FEATURE (SOLO)

Description of Gesture:

Pointing to musician desired, left hand index finger as if to beckon.

Meaning:

To designate a featured musician (soloist).

Explanation:

The *soloist* is free of all ensemble directives temporarily and quantifies ensemble information. This response is gravitational, no downbeat is given. The soloist resumes his/her place in the ensemble when they are given an *overruling directive* specific to the soloist.

16. LITERAL MOVEMENT

Description of Sign:

Placement of baton parallel to the body, in front of the face.

Meaning:

Real-time, mid-air graphic information.

Explanation of Gesture:

The range of the baton indicates the sonic register on the instrument, the lower the baton the lower the sound, the higher the baton the higher the sound. Each musician who has been given this directive is obliged to 'read' and interpret the movement of the baton on their instrument as it transmits graphic information. The downbeat is the first gesture made after the *Literal Movement* sign is given.

17. PANORAMA

Description of Sign:

The baton upside-down, parallel to body.

Meaning:

To stop, then begin or begin then stop a contribution.

Explanation:

After the *Panorama* sign is given:

1. If the musician 'is not' contributing (at rest or is not playing); when the baton enters his/her physical (body) field they 'contribute only' in the moment that the baton is in their physical field.
2. If the musician 'is' contributing (playing); when the baton enters his/her physical (body) field they must 'stop only' in the moment that the baton is in their field, then resume their contribution.

The downbeat is the first movement of the baton following the description.

18. PEDAL

Description of Sign:

Left hand palm down in front of chest

Meaning:

Attack and decay/diminuendo.

19. ARTICULATION

Description of sign:

Right hand or baton parallel to body over right shoulder giving 'small preliminary instruction'.

Meaning:

Indicates how (the following) sounds are to be enunciated, short or long. Followed by 'larger' gestures of the preceding which satisfy a downbeat requirement.

# Appendix III: A Butch Morris Discography<sup>25</sup>

## DISCOGRAPHY

On the following recordings, Butch Morris is represented either as composer (com), conductor (con), conductor (con), composer (com), conductor (con), conductor (con) and/or arranger (arr).

LEADER	RECORDING NAME	RECORDING LABEL	DATE	POSITION	Conduction #
Butch Morris	Conduction/Induction	RAI TRADE	2007	Con-com	135
Butch Morris	NuBlu Orchestra	NuBlu	2007	Con-Com	
Butch Morris	Laboratorio Novamusica	Gialatina Records	2007	Con-Com	143/1, 143/2
Butch Morris	Matador	Matador	2006	Con-com	
Billy Bang	Vietnam Reflections	Justin Time	2005	Con	
Burnt Sugar	The Rites	AvantGroid	2005	Con	
Butch Morris	Holy Sea (2 CD)	Splasc(h)	1999	Com-Con	57,58,59
Laco Tayfa	Bergama Gaydas	Double Moon	1999	Prod	
Butch Morris	Ti t for Tat	For 4 Ears	1998	com; con	70
Butch Morris	Berlin Skyscraper (2CD)	FMP	1998	com; con	51,52,54,55
Butch Morris	Burning Cloud	FMP	1996	com; c	
Butch Morris	Testament: A Conduction Collection (10 CD)	New World Records	1995	com; con	11, 22, 23, 25, 26, 28, 31, 35, 36, 38, 39, 40, 41, 50
Butch Morris	Dust to Dust	New World	1991	com; con; arr	
Butch Morris	Homing	Sound Aspects	1989	com; con; c; arr	
Butch Morris	Current Trends in Racism in Modern America	Sound Aspects	1986	com; con	1
Butch Morris	In Touch...But Out of Reach	Kharna	1979	com; c; arr	
Horvitz-Morris-Previte	Todos Santos	Sound Aspects	1988	c	
Horvitz-Morris-Previte	Nine Below Zero	Sound Aspects	1987	c	

Lawrence D. "Butch" Morris Discography

Page 1 of 4

<sup>25</sup> Provided and formatted by Lawrence D. "Butch" Morris.

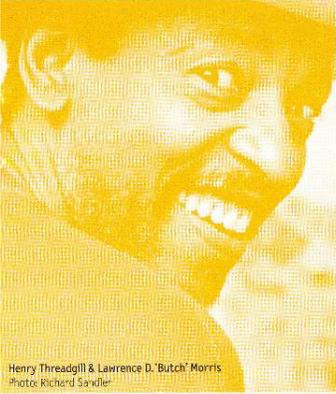
LEADER	RECORDING NAME	RECORDING LABEL	DATE	POSITION	Conduction #
Horvitz-Morris-Parker	Some Order, Long Understood	Black Saint	1983	c	
Jump Arts Orchestra	The Jump Arts Orchestra Conducted by Lawrence "Butch" Morris Conduction #117	JA	2002	con	117
Billy Bang	Vietnam... The Aftermath	Justin Time	2001	con	
Diego Cortez	Stuzzicadenti 1997-99	BarNone	1999	com; c	
Taller De Musics	Musica a Metronom 1998	Metronom	1998	com; con	92
Aquarius Ensemble	Aquarius Ensemble	November Music	1997	com; con	88, 89, 90
Various Artists	Vol. 1, #6 / Cond # 59E2	Resonance	1997	com; con	
A.R. Penck	New York, New York	Utopia	1996	c	
Cassandra Wilson	New Moon Daughter	Blue Note	1996	c	
Various Artists	Verona Jazz	NETTLENTL 001	1996	com; con	
Carol Emanuel	Tops of Trees	Koch Jazz	1995	com	
Charlie Couture	Dawn Town Project	Chrysalis	1995	c	
David Murray	South of the Border	DIW	1995	com; con	
Various Artists	Sax Legends Vol 1	King Records	1995	com	
Ali / Melford	October Revolution	Evidence	1994	com	
Frank Lowe	Live from Soundscape	DIW	1994	c	
Various Artists	Angelica	CaCai	1994	com; con; c	
David Murray	David Murray Big Band	DIW	1993	com; con	
New York Composers Orchestra	Conducted by Butch Morris				
Peter Kowald	When the Sun is Out, You Don't See the Stars	New World Records	1992	c	
Peter Kowald	Duos America	FMP	1992	c	
Andres Bosshard	Telefonia	For 4 Ears	1991	c	
Caetano Veloso	Circulado	Philips	1991	c	
David Murray	Special Quartet	DIW	1991	com	
David Murray	Shakill's Warrior	DIW	1991	com	

LEADER	RECORDING NAME	RECORDING LABEL	DATE	POSITION	Conduction #
Various Artists	Countercurrents	New World Records	1991	c	
X-Communication	Mass X - Communication	FMP	1991	c	
Andres Bosshard	Klangbrücke Bern, Selected Soundscape No. 1	For 4 Ears	1990	c	19
Kock / Schuitz	Approximations	Intakt	1990	com; c	
Motoharu Yoshizawa	Gobbledygook	PS F	1990	c	
Various Artists	Beets, A Collection of Jazz Songs	Elemental / T.E.C.	1990	c	
David Murray	Mings Samba	CBS	1989	com	
David Murray	Deep River	DIW	1989	com	
David Murray	I Want to Talk About You	Black Saint	1989	com	
Triziana Simona	Flakes	ITM	1989	com	
A.R. Penck	Hollywood Blvd Concert	Best s.d	1988	c	
David Murray	The Hill	Black Saint	1988	com	
Fool Proof	No Friction	Gramavision	1988	com; c	
A.R. Penck	Session Recession	TTT	1987	c	
David Murray	The Healers	Black Saint	1987	com	
A.R. Penck	Butch in Hockney	TTT	1986	c	
A.R. Penck	Be Cool in Munich, vol.1	TTT	1986		
Bill Horvitz	Bill Horvitz Trio	Dossier	1986	com; c	
David Murray	NYC 86	DIW	1986	com	
David Murray	In Your Style	DIW	1986	com	
David Murray	Live at Sweet Basil Vol.1	Black Saint	1986	com; arr	
David Murray	Live at Sweet Basil Vol.2	DIW	1986	com; con; arr	
Curlew	North America	Moers	1985	c	
Johnny Dyani	Grandmother's Teachings	JAM	1985	c	
David Murray	Morning Song	Black Saint	1984	com	
NYCArtists Collective	The NYC Artists Collective Plays Butch Morris	NYCA Records	1984	com; con; arr	
A.R. Penck	3 + 2 ■ XXXXX	TTT	1983	c	
Frank Lowe	Exotic Heartbreak	Black Saint	1983	c; com	

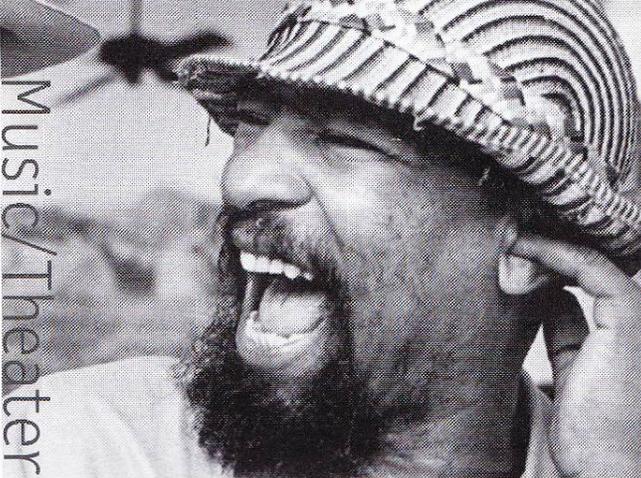
LEADER	RECORDING NAME	RECORDING LABEL	DATE	POSITION	Conduction #
Bill Horvitz	Runner	Recommended	1982	c	
Billy Bang	Outline Number 12	Celluloid/OAO	1982	con; arr	
David Murray	Murray's Step	Black Saint	1982	c	
Billy Bang	Sweet Space	Anima	1981	com; c	
David Murray	Ming	Black Saint	1981	c	
David Murray	Home	Black Saint	1981	c	
Frank Lowe	Skizoke	Cadence	1981	c	
Elliot Sharp	Crayon Bondage in State of the Union	Zoar	1980	com	
David Murray	The London Concert	Cadillac	1979	com; c	
Steve Lacy	The Owl	Sarava	1979	c	
David Murray	Let the Music Take You	Marge	1978	com; c	
David Murray	Interboogieology	Black Saint	1978	com; c	
David Murray	Last of the Hipman	Red Records	1978	com; c	
David Murray	Holy Seige on Intrigue	Circle Records	1977	com; c	
David Murray	Live at the Lower Manhattan Ocean Club	India Navigation	1977	com	
David Murray	Penthouse Jazz	Circle Records	1977	com; c	
Frank Lowe	Lowe and Behold	Music Works	1977	c	
Frank Lowe	Tricks of the Trade	Marge	1977	c	
Jeff Gilson	Europe America	Palm	1977	c	
Frank Lowe	The Other Side	Palm	1976	c	
Jean-Charles Capon	Capon, Morris, Mate, Rahoerson	Palm	1976	c	

## Appendix IV: Selected Performances

# October



Henry Threadgill & Lawrence D. 'Butch' Morris  
Photo: Richard Saville



Music/Theater

Theater

The National Spirit Project's  
**Vo-Du Macbeth**

A reading of a new choreo-drama based on the WPA Federal Theater's production of *You-Dou Macbeth*, a landmark work which was directed by Orson Welles and premiered in Harlem in 1936. The work transports Shakespeare's classic tragedy from the pastoral Scottish Highlands to the teeming Congo Square of post-Civil War New Orleans. The residency includes a panel discussion on the original production and the development of the new work with the creators, scholars and participating artists.

**SUNDAYWORKS SERIES:  
VO-DU MACBETH**

*Discussion:*  
Wednesday, Oct. 17 @ 7pm-Free

*Reading:*  
Sunday, Oct. 21 @ 3 pm-Free

*Reserved tickets required.*

*SundayWorks is supported, in part, with public funds from the NYC DCA Cultural Challenge Program & American Express Company.*

Henry Threadgill's  
**On Walcott & Lawrence D. 'Butch' Morris' Conduction<sup>SM</sup> No. 119, Western Terrace**

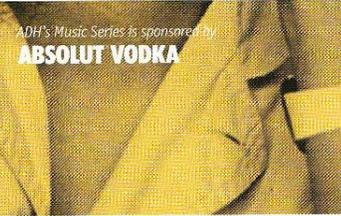
Threadgill's new work incorporates his music performed by a small orchestra, the text of Nobel Laureate, Derek Walcott read by Avery Brooks, choreography by Judith Sanchez and visuals by Jules Alan.

Morris' *Western Terrace* explores "a view from where you have been to where you are going" in this latest *Conduction*—his revolutionary method of improvised orchestration—using an ensemble of musicians from the Harlem community.

**ON WALCOTT & CONDUCTION<sup>SM</sup> NO. 119, WESTERN TERRACE**

Friday, Oct. 26 & Saturday, Oct. 27 @ 8pm-\$25, \$20

ADH's Music Series is sponsored by  
**ABSOLUT VODKA**



Music/Talk

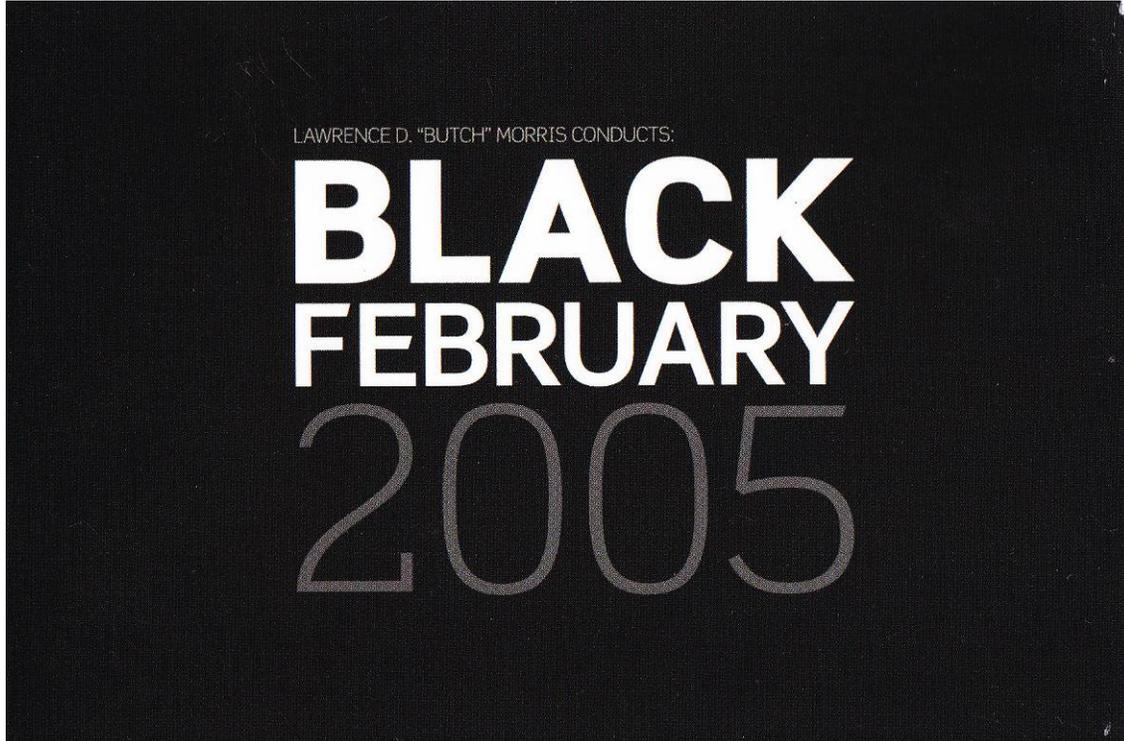
**Window On New Work with Lawrence D. 'Butch' Morris**

Observe an open rehearsal of this new work followed by discussion/demonstration of his method of *Conduction*. A rare opportunity to experience the creative process of one of the leading innovators in American music.

**WINDOW ON NEW WORK / MORRIS**

Thursday, Oct. 18 @ 7pm-\$10  
(Free for ticket holders of 10/26 or 10/27 concert.)

**Aaron Davis Hall, Harlem, NY, 2001:** Henry Threadgill is anACM alumnus and good friend of Morris. I attended the performance but not the open rehearsal.



**Black February:** Black February was a month long celebration of Conduction's twentieth anniversary held at many venues. One of the nights that I enjoyed the most featured an Allan Graubard libretto and was hosted by ISSUE Project Room when there were still in Manhattan. The organization/venue has since moved to the Williamsburg area of Brooklyn. ISSUE founder and artistic director Suzanne Fiol shared her thoughts on Morris via email shortly before she succumbed to brain cancer: "All the performances I have curated for Butch are Conductions. Butch's work only has special requirements to the artist. He is a pleasure to work with, hard on himself, and the artists not on the space. I remember the first time he played at ISSUE, he layed out the chairs and when I told him he didn't need to do that he said he wanted to help so we would let him come back. I guess he didn't realize how excited we were to have Butch Morris at ISSUE".<sup>26</sup>

---

<sup>26</sup> Suzanne Fiol, Founder, artistic director, ISSUE Project Room, email communication, April 2009.

BIRD'S THE WORD  
 TRIBES 14<sup>th</sup> ANNUAL  
**CHARLIE  
 PARKER**  
 FESTIVAL 2007  
 Aug 2-29

A Gathering  
 of the  
**Tribes**

285 EAST THIRD ST  
 New York, NY 10009  
 212-674-3778  
[www.tribes.org](http://www.tribes.org)  
[info@tribes.org](mailto:info@tribes.org)

  
 North Fork Bank

**Bird's the Word:** This was the first of several opportunities to observe the Chorus of Poets. Held at the gallery/loft/home of writer Steve Cannon, the performance actually occurred in the backyard of Steve's three story walk-up. A group led by renowned tenor saxophonist Billy Harper was the opening act.

**THE LIVING THEATRE**

Presents

**A CHORUS OF POETS**

Conducted by  
**BUTCH MORRIS**

"CONDUCTION® No. 172, WHERE IS PEACE!"

October 15, 2007  
 8:pm & 9pm  
 21 Clinton Street  
 (Just below Houston St., Subways: F train to Delancey or 2nd Ave)

\$15

Reservations: 212 7928050

**Where is the Peace:** The Living Theater was founded in 1947 by Judith Malina, the German-born student of Erwin Piscator, and Julian Beck, an abstract expressionist painter of the New York School.



Festival of New Trumpet Music  
is proud to present

**Contemporary Trumpet Music**  
© Borden Auditorium  
Mark Gould, Curator

Sunday, September 16, 7:30 p.m.  
Monday, September 17, 7:30 p.m.  
Concert admission is \$12.50  
(\$5.00 with student ID)

Featuring: Dave Douglas, Huang Ruo, Butch Morris,  
Dave Taylor, Meridian Arts Ensemble, Jason Price,  
Mark Applebaum, Peter Evans, Brian McWhorter,  
Robert Erickson, Brandon Ridenour, and more...

Manhattan School of Music  
120 Claremont Avenue  
New York, NY 10027  
(212) 870.4100

For more information please visit:  
[www.fontmusic.org](http://www.fontmusic.org)

**FONT:** This is *not* the Festival of New Trumpet event that is mentioned in section 5.1. Morris abruptly pulled out of this event for disagreements with the players and organizers that could be construed as challenging the integrity of Conduction.

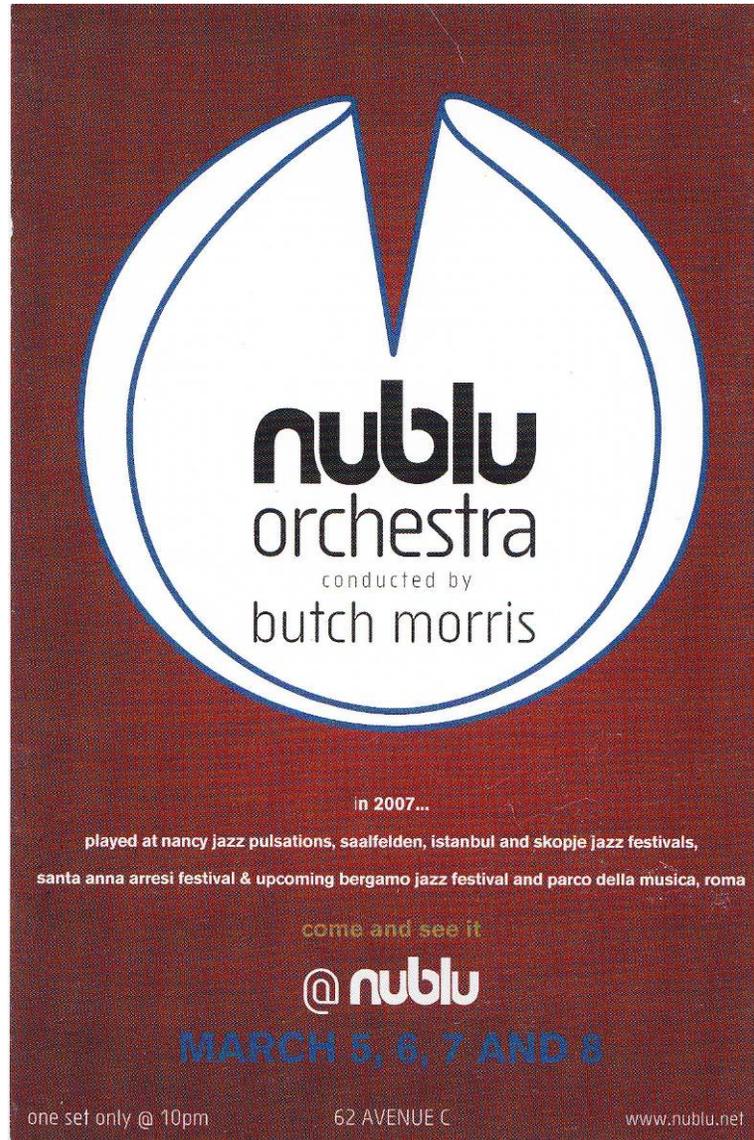


**SHENG/SKYSCRAPER**  
**CONDUCTED BY BUTCH MORRIS**

---

**BOWERY POETRY CLUB**  
308 BOWERY, NYC 212.614.0505  
SEPTEMBER 12, 13, 14, 7:30 & 8:45

**Sheng/Skyscraper:** Morris blended his two units in 2003 for three nights of amazing music. Bowery Poetry Club has been the site of many memorable Conductions.



**NuBlu Orchestra:** Nublu and Chorus of Poets were the most active of Morris' ensembles during the period when data was collected for this study.

# BIRD'S THE WORD

Tribes' 14th Annual  
Charlie Parker Festival 2007

## *Events Program*



**Bird's the Word:** Program cover.

The Washington Jewish Music Festival  
Presents:

**JOHN ZORN CONDUCTING  
THE MASADA STRING TRIO**

Featuring:

Mark Feldman — Violin  
Erik Friedlander — Cello  
Greg Cohen — Bass  
John Zorn — Conductor



John Zorn is a saxophone player and composer, who has been writing music since the 1970s. Zorn's projects borrow from a range of music: jazz, classical, rock, punk, avant-garde, klezmer and diverse Jewish themes. Some of his ensembles include Painkiller, Naked City and the jazz group Masada. In 1995, he founded the Tzadik record label, which dedicates itself to releasing new and adventurous music, and includes the series *Radical Jewish Culture*

Save the date for these upcoming events:

June 9, 7 PM: Queen's Dominion concert

June 11, 8 PM: One Ring Zero concert

*More festival details available at [www.dcjcc.org](http://www.dcjcc.org)*

The Howard and Geraldine Polinger Family Foundation is the major sponsor of the Sixth Annual Washington Jewish Music Festival. The festival is also supported, in part, by a generous grant from the United Jewish Endowment Fund. Additional sponsorship contributed by WPFW 89.3 FM and Amtrak

**Masada String Trio:** This is the John Zorn performance mentioned in section 4.4. Notice that Morris is not mentioned as an influence.

## References

- Baily, J. (2001). "Learning to Perform as a Research Technique in Ethnomusicology." *British Journal of Ethnomusicology*, 10(2): 85-98.
- Béhague, G. (2006). "A Performance and Listener-Centered Approach to Musical Analysis: Some Theoretical and Methodological Factors." *Latin American Music Review / Revista de Música Latinoamericana*, 27(1): 10-18.
- Berliner, P. (1994) *Thinking in Jazz: The Infinite Art of Improvisation*. Edited by P. Bohlman and B. Nettl. Chicago: University of Chicago Press
- Blacking, J. (1981). Making Artistic Popular Music: The Goal of True Folk. *Popular Music* Vol. 1: 9-14.
- Blacking, J. (1974). *How Musical Is Man?* Seattle: University of Washington Press.
- Bohlman, J. (2002) "World Music at the End of History." *Ethnomusicology* 46(1): 415-433.
- Braxton, A. (2008). "Lecture at Guleph Festival". *Critical Studies in Improvisation*, 4(1).
- Brinner, B. E. (1995). *Knowing Music, Making Music: Javanese Gamelan and the Theory of Musical Competence and Interaction*. Chicago studies in ethnomusicology. Chicago: University of Chicago Press.
- Brown, A. R. (2007). *Computers in Music Education: Amplifying Musicality* (p. 338). New York: Routledge.
- Brown, D. (2006). *Noise Orders Jazz, Improvisation, and Architecture*. Minneapolis: University of Minnesota Press.
- Campbell, H. (1985). *Rasta and Resistance: From Marcus Garvey to Walter Rodney Dar es Salaam*: Tanzania Pub. House.
- Chase, G., & Wright, D. (2009) "Foss, Lukas." *Grove Music Online*. Retrieved September 15, 2009 from [http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/10031?q=lukas+foss&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/10031?q=lukas+foss&search=quick&pos=1&_start=1#firsthit).
- Corness, G. (2008). The Musical Experience through the Lens of Embodiment." *Leonardo Music Journal* 18: 21-24.
- Cross, B. (1993). *It's Not About a Salary: Rap, Race, and Resistance in Los Angeles*. London: Verso.

- Davies, S. (2003) *Themes in the Philosophy of Music*. Oxford: Oxford University Press.
- Deleuze, G. (1988). *A Thousand Plateaus: Capitalism and Schizophrenia*. London: Athlone Press.
- Downey, G. (2002). "Listening to Capoeira: Phenomenology, Embodiment, and the Materiality of Music." *Ethnomusicology*, 46(3): 487-509.
- Gerson-Kiwi, E., & Hiley, D. (2007). "Cheironomy." *Grove Music Online*. Retrieved April 15, 2008 from [http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/05510?q=cheironomy&hbutton\\_search.x=0&hbutton\\_search.y=0&hbutton\\_search=search&source=omo\\_epm&source=omo\\_t237&source=omo\\_gmo&source=omo\\_t114&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/05510?q=cheironomy&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_epm&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit).
- Giddins, G. (1984). "Young Jazz Musicians." *Grand Street*, 3(4): 142-151.
- Goehr, L. (1992). *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford [England]: Clarendon Press.
- Gordon, L. (1989). *Choral Director's Rehearsal and Performance Guide*. Parker.
- Gourlay, K. A. (1982). "Towards a Humanizing Ethnomusicology." *Ethnomusicology*, 26(3): 411-420.
- Greene, O. (2007). "Play, Jankunú, Play the Garifuna Wanáragua Ritual in Belize." Documentary Educational Resources, 1 videodisc (45 min.): sd., col.; 4 3/4 in.
- Henderson, D. (1996). "BOMB Magazine: Butch Morris by David Henderson." *Bomb, A quarterly arts & culture magazine*. Issue 55, Spring. Retrieved May 4, 2009, from <http://www.bombsite.com/issues/55/articles/1956>.
- Isoardi, S. L. (2006). *The Dark Tree: Jazz and the Community Arts in Los Angeles*. Berkeley: University of California Press.
- Iyer, V. (2002). "Embodied Mind, Situated Cognition, and Expressive Microtiming in African American Music." *Music Perception* 19(3): 387-414.
- Kun, J. (2005). *Audiotopia: Music, Race, and America*, Berkeley: University of California Press.
- Labelle, B. (2006). *Background Noise: Perspectives on Sound Art*. New York/London: Continuum International Publishing Group.
- Levinson, J. (2003). "Musical Thinking," *JMM: The Journal of Music and*

*Meaning 1*, Fall [<http://www.musicandmeaning.net/issues/showArticle.php?artID=1.2>], sec.2.1.

- Lewis, G. (2008). *A Power Stronger Than Itself: The AACM and American Experimental Music*. Chicago: University of Chicago Press.
- Lewis, G. (2006). "Improvisation and the Orchestra: A Composer Reflects." *Contemporary Music Review*, 25(5/6): 429-434.
- Lock, G. (2008). "'What I call a Sound': Anthony Braxton's Synaesthetic Ideal and Notations for Improvisers." *Critical Studies in Improvisation*, 4(1), 1-23.
- Loza, S. J. (1999). *Tito Puente and the Making of Latin Music*. Music in American life. Urbana: University of Illinois Press.
- Mandel, H. (1999). *Future Jazz* (p. 235). Oxford: Oxford University Press.
- Mandel, H. (1986). Butch Morris conducting the new tradition. *Down Beat*.
- Mandel, H. (1985). "The young bloods--a new generation in jazz: The conductor's vocabulary." *The Village Voice* (30)72.
- Martin, J. (1996). Derek Bailey interview Aug 96. Retrieved May 4, 2009, from <http://www.efi.group.shef.ac.uk/fulltext/mbailin2.html>.
- Monson, I. (1999). "Riffs, Repetition, and Theories of Globalization." *Ethnomusicology*, 43(1): 31-65.
- Morris, B. (2006). Conduction is (link between notation and improvisation). *Contemporary Music Review*, 25(5-6): 533-535.
- Morris, B. (1995). *Testament: A Conduction Collection*. New York, N.Y: New World Records.
- Nettl, B. and Russel, M. (editors) (1998). *In the Course of Performance: Studies in the World of Musical Improvisation*. Chicago: University of Chicago Press.
- Nettl, B. (1994). "Musical Thinking and Thinking About Music in Ethnomusicology: An Essay of Personal Interpretation." in Alperson, Phillip, Ed. *Musical Worlds: New Directions in the Philosophy in Music*. University Park: The Pennsylvania University Press.
- Nettl, Bruno. (1974). "Thoughts on Improvisation: A Comparative Approach." *The Musical Quarterly* 60(1): 1-19.
- Pareles, J. (2002). "Alan Lomax, Who Raised Voice of Folk Music in U.S., Dies at 87." *New York Times* 20 Jul.

- Panken, T. (2003). Blindfold Test: Butch Morris. *Down Beat*, 70(5): 90.
- Pinch, T., & Bijsterveld, K. (2004). "Sound Studies: New Technologies and Music." *Social Studies of Science* 34(5): 635-648.
- Pinch, T. J., & Bijsterveld, K. (2003). "Should One Applaud?" Breaches and Boundaries in the Reception of New Technology in Music. *Technology and Culture* 44(3): 536-559.
- Ratliff, B. (1998). "A system of conducting, or, rather, 'conduction.'" *The New York Times* 147: 26.
- Rice, T. (2003). "Time, Place, and Metaphor in Musical Experience and Ethnography." *Ethnomusicology* 47(2): 151-179.
- Rice, T. (1987b). "Toward the Remodeling of Ethnomusicology." *Ethnomusicology* 31(3): 469-488.
- Roederer, J. G. (2008). *The Physics and Psychophysics of Music: An Introduction* (4th ed.). New York: Springer.
- Sessions, R. (1979). *Roger Sessions on Music: Collected Essays*. Princeton, N.J: Princeton University Press.
- Shipton, A. "Morris, Butch." *The New Grove Dictionary of Jazz*, 2nd ed. Ed. Barry Kernfeld. *Grove Music Online*. *Oxford Music Online*. Retrieved from [http://www.oxfordmusiconline.com/subscriber/article\\_citations/grove/music/J313000?q=Butch+Morris&search=quick&pos=1&\\_start=1](http://www.oxfordmusiconline.com/subscriber/article_citations/grove/music/J313000?q=Butch+Morris&search=quick&pos=1&_start=1) on September 6, 2009.
- Slobin, M. (1993). *Subcultural Sounds: Micromusics of the West*. Hanover, NH: Wesleyan University Press.
- Sloboda, J. A. (1985). *The Musical Mind: The Cognitive Psychology of Music*. Oxford psychology series. Oxford [Oxfordshire]: Clarendon Press.
- Solis, G. (2004). "A Unique Chunk of Jazz Reality: Authorship, Musical Work concepts, and Thelonious Monk's Live Recordings from the Five Spot, 1958." *Ethnomusicology* 48(3): 315-347.
- Soundpainting (2009). "The History of Soundpainting." Retrieved September 15, 2009 from <http://www.soundpainting.com/history.html>.
- Stanley, T. (2009). "Butch Morris and the Art of Conduction Embodied Music, Remembered Futures." Paper Presented to *MACSEM*, April 18, 2009.
- Stanley, T. (2006). "My Black Pages." *Signal to Noise* Winter, no. 40: 22-29.

- Stanley, T. (2003). "Prime Conductor." *Signal to Noise* Summer, no. 30: 14-18.
- Steenhuisen, P. (2009). *Sonic Mosaics: Conversations with Composers* (1st ed.). Edmonton: University of Alberta Press.
- Stewart, A. (2004). "Contemporary New York City Big Bands: Composition, Arranging and Individuality in Orchestral Jazz." *Ethnomusicology*, 48(2): 169-202.
- Stone, R. (2008). *Theory in Ethnomusicology* (1st ed.). New Jersey: Pearson Prentice Hall.
- Szwed, J. F. (1997). *Space Is the Place: The Lives and Times of Sun Ra* (1st ed.). New York: Pantheon Books.
- Tapscott, H. (2001). *Songs of the Unsung: The Musical and Social Journey of Horace Tapscott*. Durham [N.C.]: Duke University Press.
- Tate, G. (2004). "Band in My Head How Mojo, Bitches Brew, and Butch Morris inspired a funkional African American family unit." *The Village Voice*. <http://www.villagevoice.com/content/printVersion/183765>
- Veal, M. E. (2000). *Fela: The Life & Times of an African Musical Icon*. Philadelphia, PA: Temple University Press.
- Wade, B. C. (2004). *Thinking Musically: Experiencing Music, Expressing Culture*. Global music series. New York: Oxford University Press.
- Watson, B. (1997). "Lightning Rod." *Wire* November, no. 165: 32-35.
- Wittry, D. (2007). *Beyond the Baton: What Every Conductor Needs to Know*. Oxford: Oxford University Press.
- Zorn, J. (2007). *Arcana II : musicians on music*. New York: Hips Road, Distributed Art Publishers [dist.].