

The Golden Age of Non-Idiomatic Improvisation

FYS 129

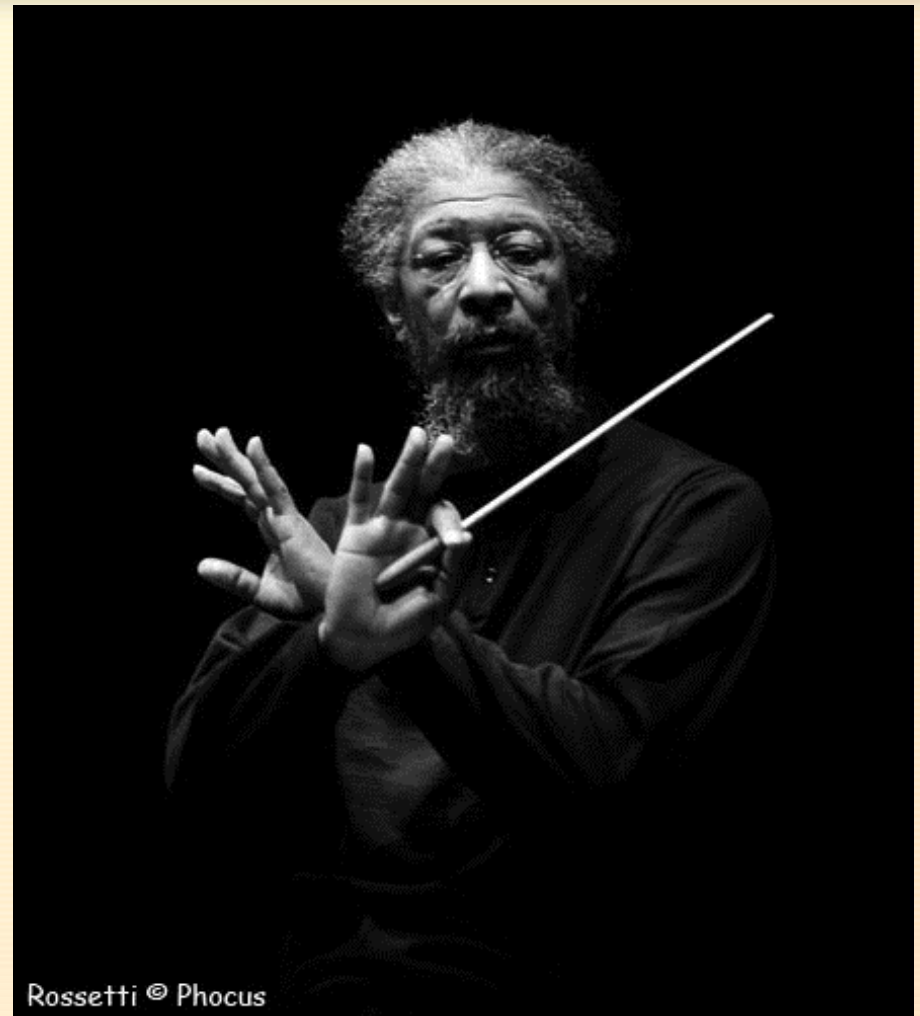
David Keffer, Professor
Dept. of Materials Science & Engineering
The University of Tennessee
Knoxville, TN 37996-2100
dkeffer@utk.edu
<http://clausius.engr.utk.edu/>

Various Quotes

These slides contain a collection of some of the quotes largely from the musicians that are studied during the course.

The idea is to present “musicians in their own words”.

Lawrence D. "Butch" Morris



**American Cornetist, Composer & Conductor
(February 10, 1947 – January 22, 2013)**

Morris on the Definition of a Musician

Morris: My definition of a musician (if you're interested) is someone in the service of music and/or someone who has surrendered to a sound or sounds that make that person tick.

Morris on Composed Music

Morris: The idea that a music's outcome be predetermined (notation) is long a dead issue with me.

Testament: A Conduction Collection, Liner Notes, New World Records/Counter Currents, 1995.

Morris on Conduction

Conduction (conducted improvisation) is a means by which a conductor may compose, (re)orchestrate, (re)arrange and sculpt with notated and non-notated music.

Morris: “Conduction” not only relates to the act of “conducted improvisation”, it is also the electric charge and response from body to body—the immediate transmission of information and the result. This is an ancient form of communication that can be used again to further this music.

Morris on Conduction #1

Morris: February 1, 1985, at The Kitchen in New York, I performed Conduction #1, “Current Trends in Racism in Modern America—A Work in Progress”, with a 10-piece ensemble. This was the first time I had decided to use the gestural vocabulary exclusively with no notation. This is documented on the Sound Aspects record label. The performance was achieved with the use of the signs/gestures—sustain, repeat, dynamics-come in/or feature improvisation, and a sign that I no longer use that meant for all to play (improvise). The idea at this point was (and is) to further develop an ensemble music of collective imagination—not in any way to downplay a soloist, but to have the ensemble featured at all times.

Testament: A Conduction Collection, Liner Notes, New World Records/Counter Currents, 1995.

Morris on Music as a Book

Morris: 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.