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Lawrence D.  
"BUTCH" MORRIS

# The Art of Conduction

A Conduction® Workbook

Edited by Daniela Veronesi



## The “Extra Dimension”

Blues, Jazz and Gospel have driven North American music of the 20<sup>th</sup> century from one end to the other, and they still do, giving birth to many offspring, re-inventing themselves time and again. But no matter what changes, this music continues to be a medium for individual expression and collective interaction, with its own characteristic spirit, which is swing – or rather, the essence of swing. Born from the elements of intuition, spontaneity, propulsion/momentum (a sense of continuity), combustion, ignition, interaction, transmission, and communication, this essence has been called the “extra dimension.” Conduction’s main concerns lie deep in the heart of this extra dimension; in it, musicians must think constantly on their feet, remaining continually open to change, split-second decisions, and accomplishment.

The orchestral community has often sought this extra dimension to rejuvenate its traditions. Yet, for all the theory and works written over the past hundred years or so, only a handful have utilized it by bringing jazz and music for orchestra closer, or by creating a music that can itself attain the unique status held by each tradition distinctively.

To find common ground between orchestral notation and improvised music, I believe one must return to musical fundamentals and identify those elements that allow all traditions to coexist. That is, to provide an opportunity for improvisers to improvise and for interpreters to interpret *the same material*. This, to me, is what Conduction makes possible.

The most common misunderstanding about Conduction is that it is only, or primarily, intended for the improvised music community. Although Conduction was incubated within this community and incorporates many of its ideas, it has grown far beyond it, to involve musicians with the most diverse musical backgrounds and concepts – from Western instrumentation, contemporary electronic technology and voice, to traditional instrumentalists from Africa, Asia, and the Middle East.

As musicians, we all share a common language. We may express ourselves in different dialects, vocabularies, categories, or styles, but the language is music. Whatever tradition it springs from, music has certain intrinsic properties beyond harmony, melody, and rhythm. Although some of these properties may ultimately resist analysis, music will always allow musicians to communicate from vastly differing perspectives. Is this information sufficient to begin a new era of investigation and collaboration? I believe that the answer is yes!

When I first started to work on the idea of Conduction, I was trying to understand how to make notation more flexible, how to give it more expressive range: as a conductor, I wanted to be able to modify written scores

in real time – to construct, deconstruct, and reconstruct a composition, to change the pattern or order of sounds, and consequently the larger form.

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

Then, as I established and refined the lexicon, I eliminated notation altogether. Conduction was giving rise to new forms of collectively motivated and organized musical expressions, allowing me to pursue the goal of constructing music in real time, within the intermediate space between notation and improvisation. Over the years I have often gone back to notation, and have utilized the Conduction Lexicon both without and with written music; this latter practice I have called “Induction.”

What has emerged from my investigations is a procedure that not only addresses composition from a notational or improvisational point of view, but also one that is intimately connected to how each musician interprets the signs and gestures through which I conduct. It is only the instrumentalist who can bring “meaning” to those signs and gestures, as it is only through the dialogue within the ensemble that we can contribute to their possible evolution.

In its present phase, Conduction is a lexicon of directives (signs and gestures), an analogous procedure of musical representation and organization: it is form and forum, product and practice. It serves as a conduit for the transmission of symbolic information, and it motivates musicians to render, arrange, and construct, evolving their own vision and tradition, and participating in a decision-making process in which responsibility is dispersed within the ensemble.

The future of ensemble music must evolve to include individual sensibilities and the opportunity for everyone to find their expression. As a vocabulary for communication, Conduction offers a new array of tools to instrumentalists, composers and conductors, and opens new doors, enabling us to realize – through self-expression – our individual and collective freedoms.

For more than thirty years, Conduction has given me the privilege of enjoying the intermediate space between notation and improvisation from the inside, and I’ve acquired new skills and perspective in the process. Working with my vocabulary of visual signs, the Conduction Lexicon, has engendered a deeper exploration of a manner of communicating in music, and with music, that did not begin with me but has been here since ancient times.

Indeed, the practice of “Chironomy” – that is, hand movements – to stimulate ensemble music, existed as far back as 1500 BC, or earlier, as discussed by Elliott Galkin in his *A History of Orchestral Conducting: In Theory and Practice* (Pendragon Press, 1989). Galkin writes: “In its earliest applications chironomy was intended to indicate the course and characteristics of melody through the use of specific spatial movements.” In effect, it served as a substitute for notation, constituting the earliest known system of visual signs to shape musical direction.

Since the mid-20<sup>th</sup> century others have broken ground in this area. I note the following, but more emerge every year: Lukas Foss (Improvisation Chamber Ensemble), Leonard Bernstein (*Three Improvisations for Orchestra*, Columbia Records LP 6133, 1965), Sun Ra, Frank Zappa, Earle Brown, Alan Silva, Doudou N'Diaye Rose, Charles Moffett, and Walter Thompson. However, there are differences between how I view our sonic future and musicianship and what these great musicians have done. Simply put, I do not draw stylistic lines between the ensembles, communities or musicians I choose to work with or the music I make. Conduction is constitutive in practice, rather than prescriptive.

It has always been my desire that Conduction be an act of communion, a place where *all* musicians from any background could navigate and give of themselves in an earnest engagement of minds. I'm by no means suggesting Conduction as an alternative to existing musical and music-educational methods or styles. Rather, I view Conduction as a neo-functionalist approach to ensemble music, and as an investigation of a new social logic that can unite and enhance existing traditions.

I see potential for Conduction. Whether embraced as a concept, a new skill, a way of understanding, a type of collective identity, virtuoso attainment, ensemble evolution, conductor as composer, as an extension of all things musical, or an expansion of the musical canon, there is much to be achieved. More than ever, Conduction is a viable supplement for music, musician, and education. I offer this as my contribution to the "extra dimension."

# Classification of Directives

|      |    |   |
|------|----|---|
| page | 52 | Entrance and Exits/Endings Specifications   |
|      | 54 | <b>Directive Activation</b> <ul style="list-style-type: none"> <li>▪ Upbeat</li> <li>▪ Downbeat</li> <li>▪ Yield</li> <li>▪ Pedestrian</li> </ul>   |
|      | 60 | <b>Directive Endings</b> <ul style="list-style-type: none"> <li>▪ All Stop/Cut Off</li> <li>▪ Discretionary Ending</li> </ul>   |
|      | 64 | <b>Dynamics</b> <ul style="list-style-type: none"> <li>▪ Real-Time Dynamics</li> <li>▪ Next Directive Dynamics</li> <li>▪ Whisper</li> <li>▪ Nuanced Usages: Tension</li> </ul>   |
|      | 70 | <b>Articulation</b> <ul style="list-style-type: none"> <li>▪ Discretionary Sustain</li> <li>▪ Pitched Sustain</li> <li>▪ Melodic Movement (Melodic Information-Cantilena)</li> <li>▪ Staccato</li> <li>▪ Glissando</li> </ul>   |
|      | 78 | <b>Repeats</b> <ul style="list-style-type: none"> <li>▪ Repeat <ul style="list-style-type: none"> <li>- Create/Construct</li> <li>- Imitate/Emulate</li> <li>- Echo/Reproduce</li> <li>- Shadow/Pursue/Follow</li> <li>- Copy/Replicate</li> </ul> </li> <li>▪ Capture-Continue</li> <li>▪ Memory</li> </ul>  |
|      | 84 | <b>Time-Tempo-Pulse/Rhythm</b> <ul style="list-style-type: none"> <li>▪ Tempo Designation (Pulse-Tempo/Meter)</li> <li>▪ Rhythm (Initiating)</li> <li>▪ Proportional Tempo/Time</li> <li>▪ Notes to the Beat</li> <li>▪ Spar/Phrase in Time</li> <li>▪ Nuanced Usages: Downbeat and Upbeat (Indicating Tempo/Rhythm)</li> <li>▪ Nuanced Usages: Accent</li> </ul> |

- 94 **Tempo Modifications**
- Doubletime
  - Halftime
  - Accelerando-Ritardando (with Baton)
  - Accelerando-Ritardando (with Hand)
  - Place in Time/Free of Time
- 102 **Tonality/Pitch**
- Change in Tonality/Pitch
  - Change by Octave
  - Har modulation/Transposition
  - Resolve
  - Tonal Center/Key (Establishing)
- 110 **Evolutionary Transformations**
- Developments
    - Develop-Reconstruct (Horizontal)
    - Develop-Reconstruct (Vertical)
    - Distill
    - Spin
  - Accompany
  - Bridge
- 122 **Events**
- Panorama
  - Panorama Fragment/Excerpt
  - Panorama Hocket/Brief Contributions
  - Graphic Information (Literal Movement)
  - Accompany Me/Imaging/Shaping
  - Ground/Trap-Sample-Loop
  - Event
  - Arpeggio
  - Pedal/Splash-Crash
  - Call and Response
  - Breath
- 138 **Effects/Instrument-Specific Directives**
- Harmonics
  - Stops
  - Vibrato
  - Tremolo
  - Pizzicato
  - Arco
  - Strum
  - Trill
  - With Mute/Without Mute
- 150 **Score-Related Directives**
- Go Forward
  - Go Back
  - Section Designation
  - Top
  - Coda

## Nota bene

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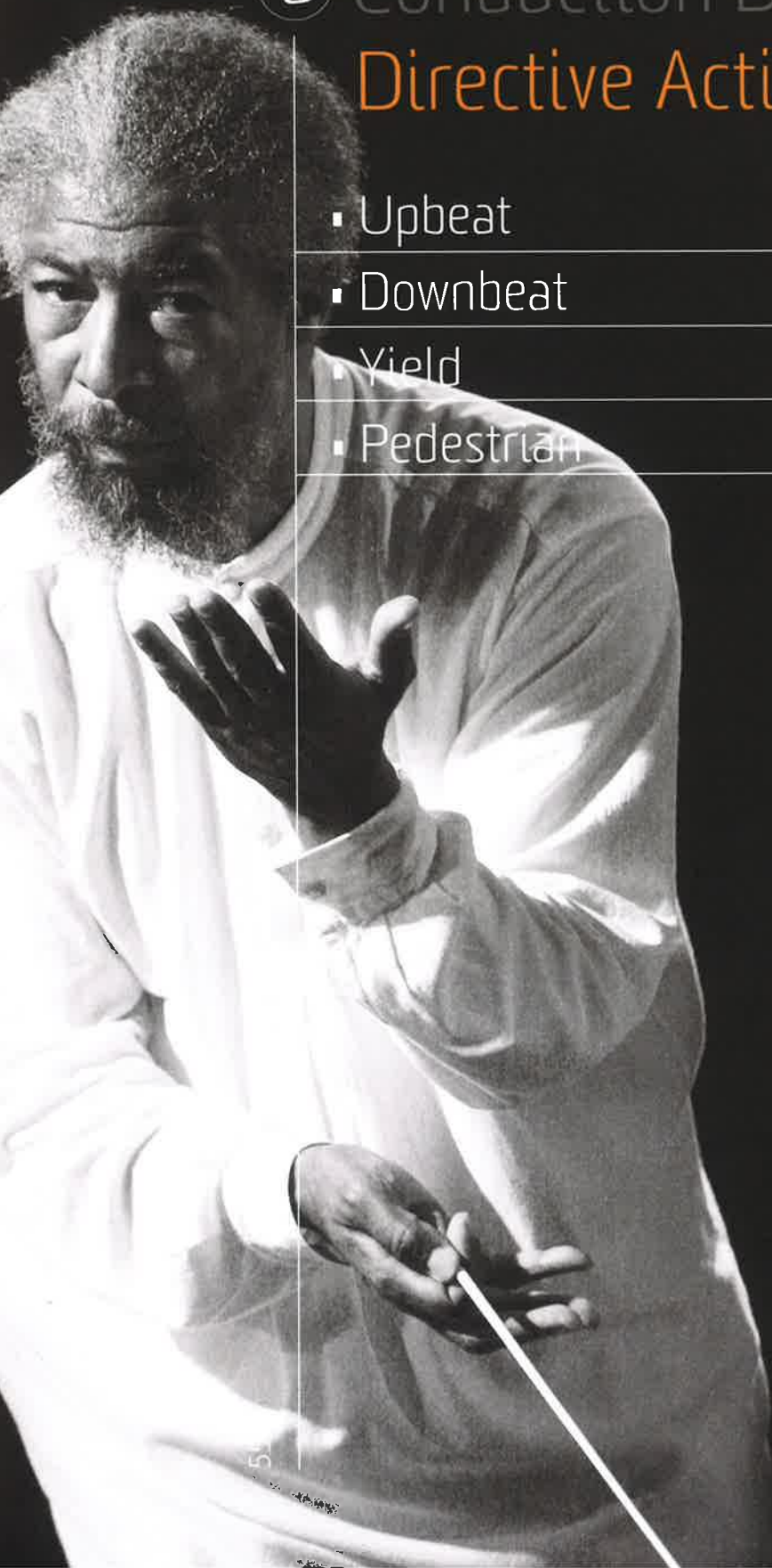
All Conduction directives are described from the conductor's perspective. Signs and gestures are illustrated as directed from the conductor to instrumentalists who are located in a central position and in the middle line of the ensemble. Based on the size and the layout of the ensemble, and on where addressed instrumentalists are located within it, the conductor will show a directive (sign or gesture) to his/her right or left on the horizontal axis, as well as higher (back line) or lower (front line) on the vertical axis.



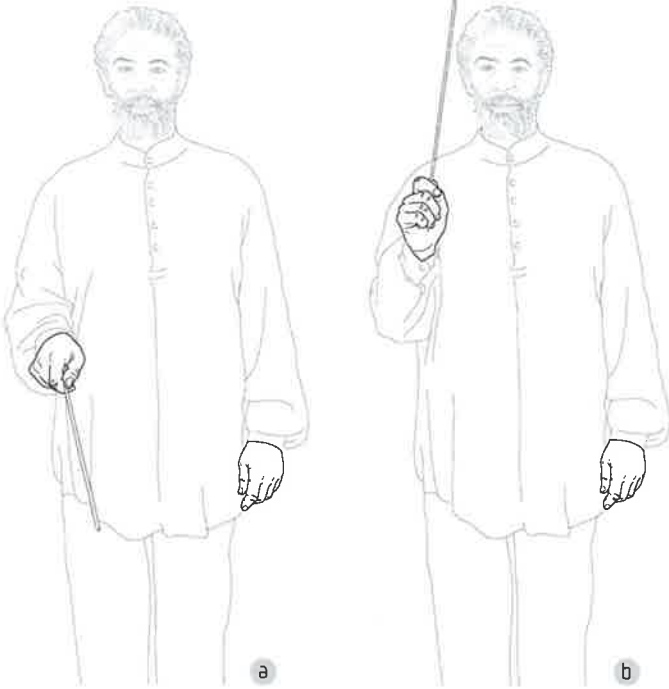
a Conduction Directives

Directive Activation

- Upbeat
- Downbeat
- Yield
- Pedestrian



# Upbeat



Gesture

An upward stroke of the right hand (baton).

Signification

To prepare to activate a directive or multiple directives.

Explanation

Given after a preparatory directive, the upbeat precedes and anticipates the downbeat as one complete movement.

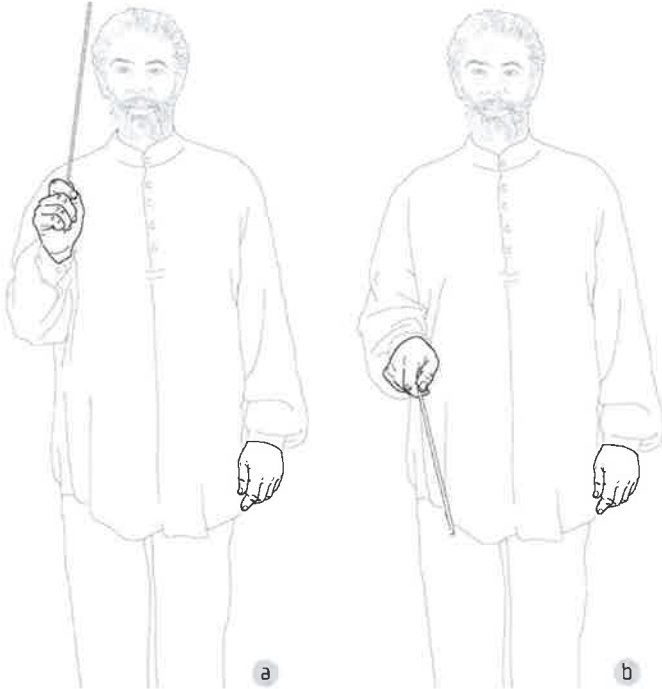
Supplementary Note

When deemed useful, instrumentalists may, in the act of the upbeat use all forms of anacrusis, appoggiatura, acciaccatura, pick up, roll off, lead-in or grace notes at their discretion.

Nota bene

The upbeat may also be given with the left hand, or with both hands.

# Downbeat



Gesture

A downward stroke of the right hand (baton).

Signification

To activate a preparatory directive.

Explanation

All preceding directives are superseded by subsequent directives; the downbeat closes the current directive and opens the new one.

Supplementary Note

The downbeat is given with a larger gesture than all preparatory information for the purpose of indicating uniformity, clarity and precision.

Nota bene

The downbeat may also be given with the left hand, or with both hands. For additional kinds of downbeats for activating preparatory directives, see *Directive Endings*, *Evolutionary Transformations* and the section, *Types of Downbeats*.

# Yield



**Sign** | Left hand, palm facing instrumentalists, fingers extended upward.

**Signification** | Pay attention; stand by. To prepare instrumentalists to receive a forthcoming directive for imminent interpretation and execution. Indicates that a change or alteration will occur.

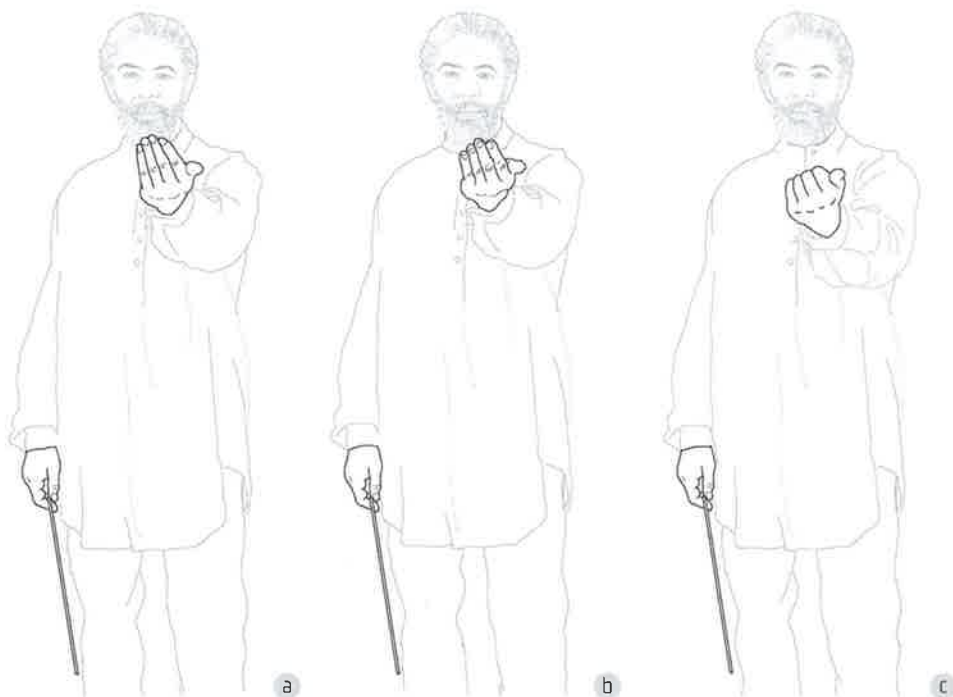
**Explanation** | The “Yield” sign is given prior to initiating rhythmic or graphic instruction (see, for instance, “Rhythm-Initiating”), or when multiple directives are distributed, in order to give instrumentalists ample time to recognize, understand, and interpret forthcoming preparatory directives.

**Supplementary Note** | If the instrumentalist is contributing at the moment the “Yield” sign is given, she/he should continue her/his contribution while paying strict attention to the directive that follows “Yield,” then execute that directive upon a downbeat.

**Nota bene 1** | After giving the “Yield” sign, the conductor may want to give rhythmic or graphic instruction several times before giving the downbeat for execution.

**Nota bene 2** | The “Yield” sign may also be given with the left hand palm facing the conductor.

# Pedestrian



**Gesture**

A wave of the left hand, as if to beckon, *come in*, addressed to the instrumentalist being asked to act as a "Pedestrian."

**Signification**

The Pedestrian's primary concern is to contribute to the overall integrity of the construction in progress and to find or create situations for elaboration and development.

**Explanation**

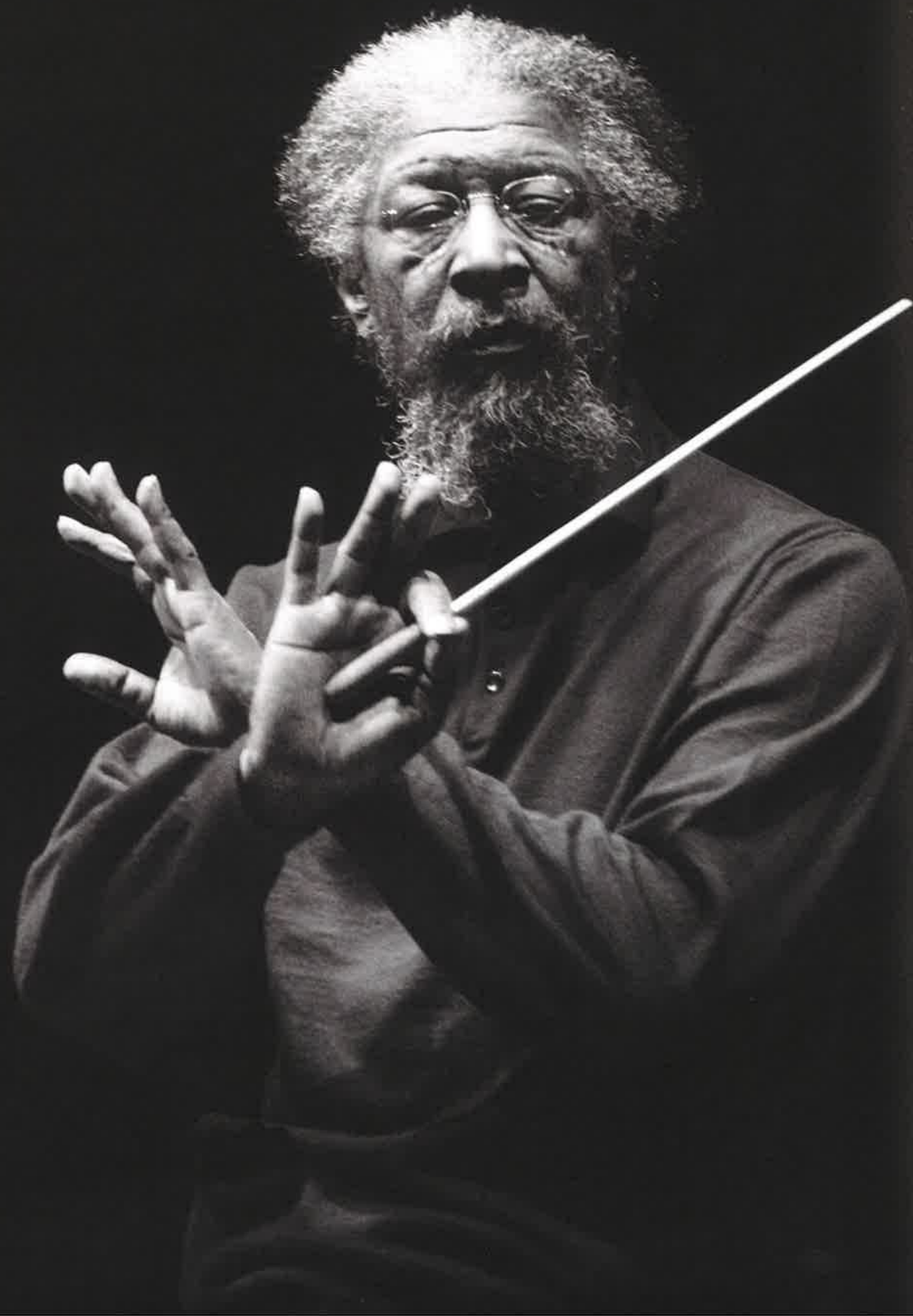
The Pedestrian influences the sonic environment of the ensemble by establishing new relationships or nurturing already existing ones and building within them; she/he qualifies and/or quantifies ensemble information or introduces new information into the ensemble. To enhance, influence, and foster development; to orchestrate, score, and arrange; to contribute overall.

**Supplementary Note**

Response to this directive is at the discretion of the instrumentalist; no down-beat is given. The Pedestrian is temporarily free of all ensemble directives and resumes her/his place in the ensemble only when specifically addressed a new directive.

**Nota bene**

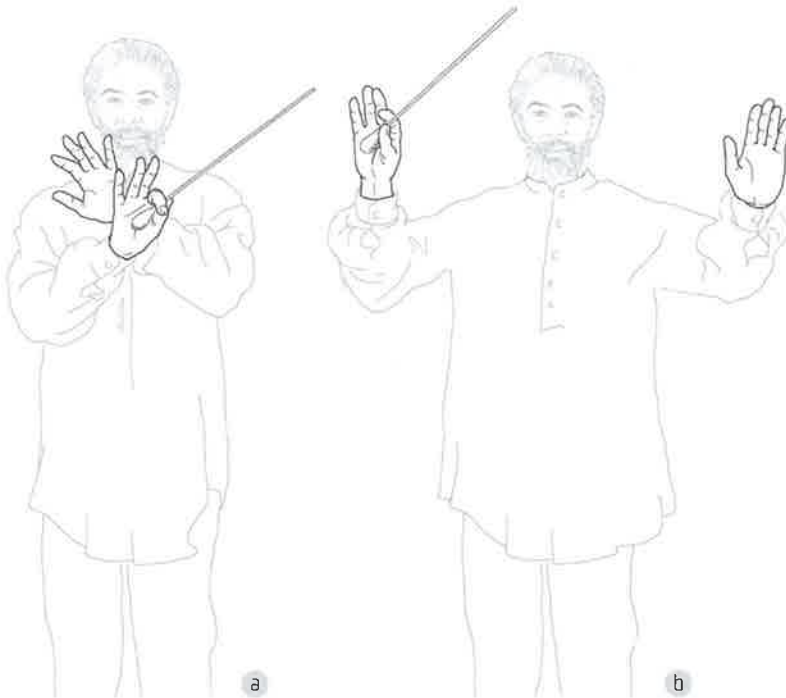
The Pedestrian is asked to affect the music of the ensemble, and this can be done in numerous ways that the Pedestrian must explore on his/her own. It is not necessary that she/he takes the ensemble over or is even heard outside of her/his immediate space. A feature by the Pedestrian may be arrived at, but never assumed.



b Conduction Directives  
Directive Endings

- All Stop/Cut Off
- Discretionary Ending

# All Stop/Cut Off



## Sign/Gesture

Crossed arms at upper chest, palms facing outward toward ensemble, followed by uncrossing of arms, left to left side, and right to right side, ending at waist height.

## Signification

Indicates that contributions will stop at the moment this directive is given.

## Explanation

When the conductor's arms are crossed in the "Stop" position, all instrumentalists prepare to bring their contribution to an end; when the conductor uncrosses arms, they stop their contribution. The directive may be interpreted as immediate or gradual, depending on the speed or slowness – i.e., the intensity – of the sign/gesture given by the conductor.

## Supplementary Note

The directive may be given with a smaller gesture to indicate groups, sections or individuals ("Cut Off"); groups, sections or individuals may also be indicated to stop their contribution by a horizontal movement of the right or left arm.

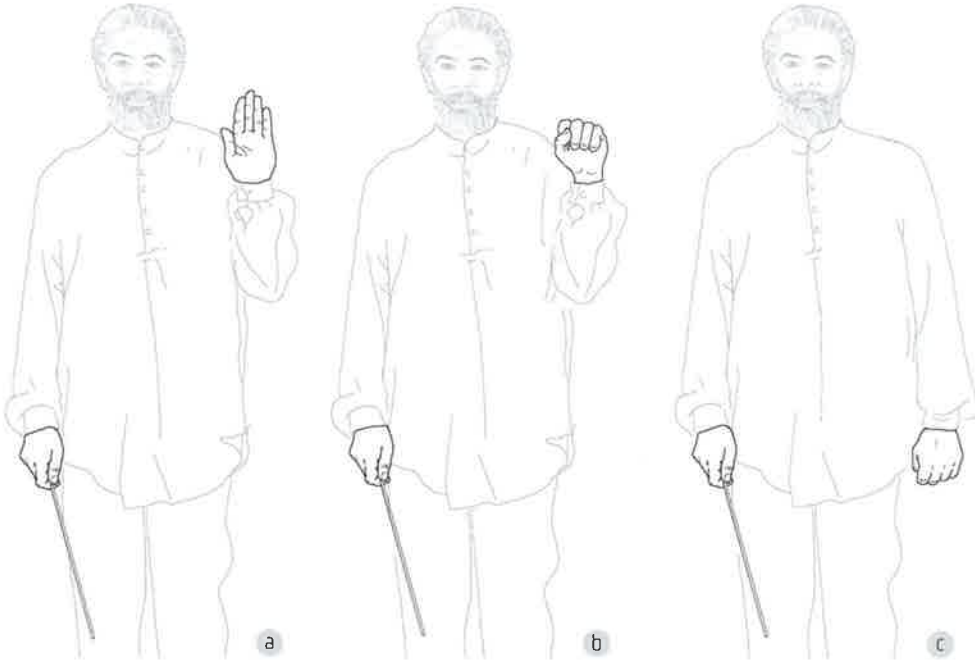
## Nota bene

When a new preparatory directive is given just prior to the "All Stop/Cut Off," this may also be used as a downbeat to stop the current contribution and begin the new one simultaneously.

Similarly, the "All Stop/Cut Off" directive may act as a downbeat indicating that designated groups, sections, parts of the ensemble, or individuals execute a new directive, and simultaneously indicate that other instrumentalists stop their contribution.



# Discretionary Ending

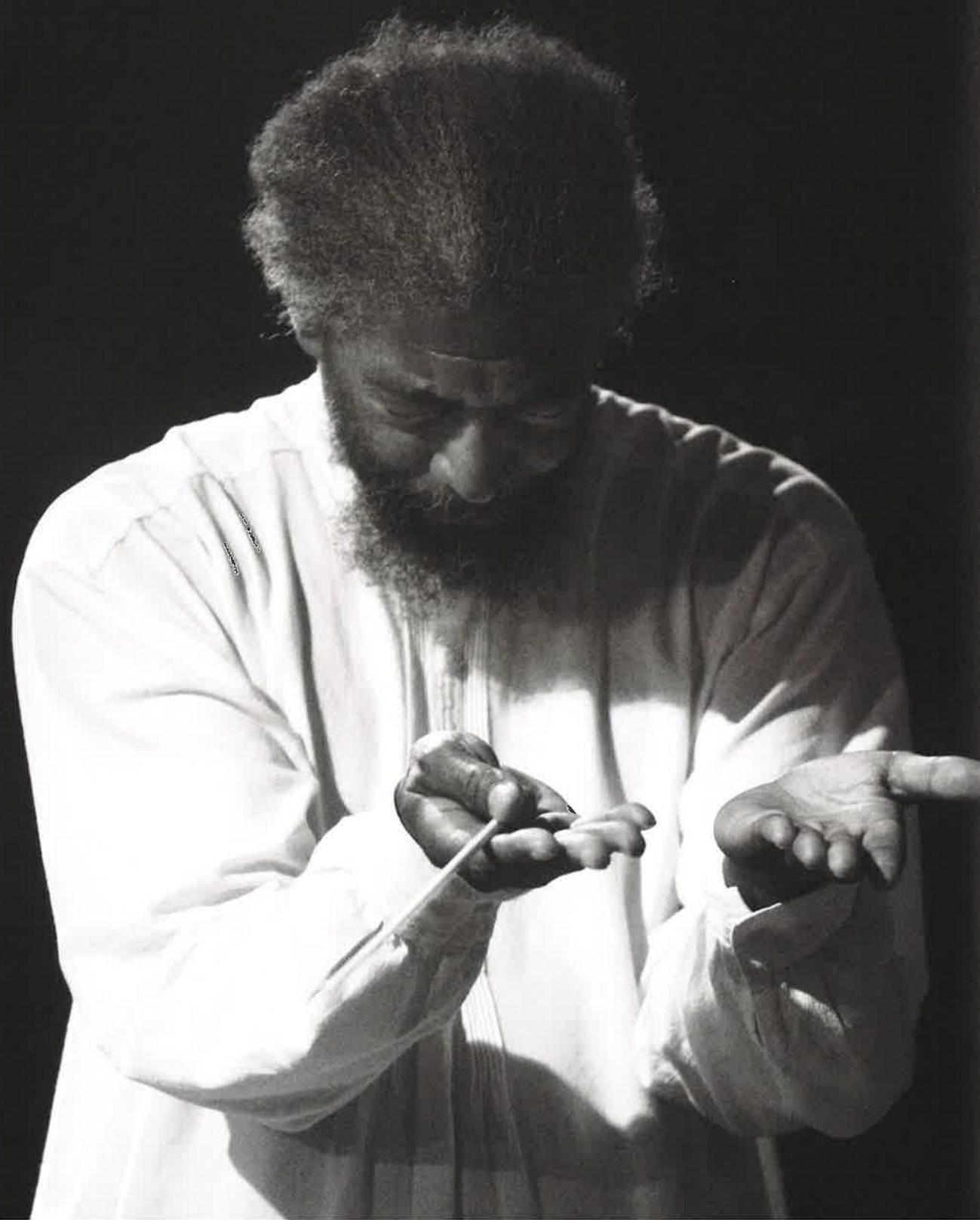


Sign/Gesture

Left hand, palm facing the designated instrumentalist(s) at left shoulder to face level, closing hand to fist as it moves downward to hip height.

Signification

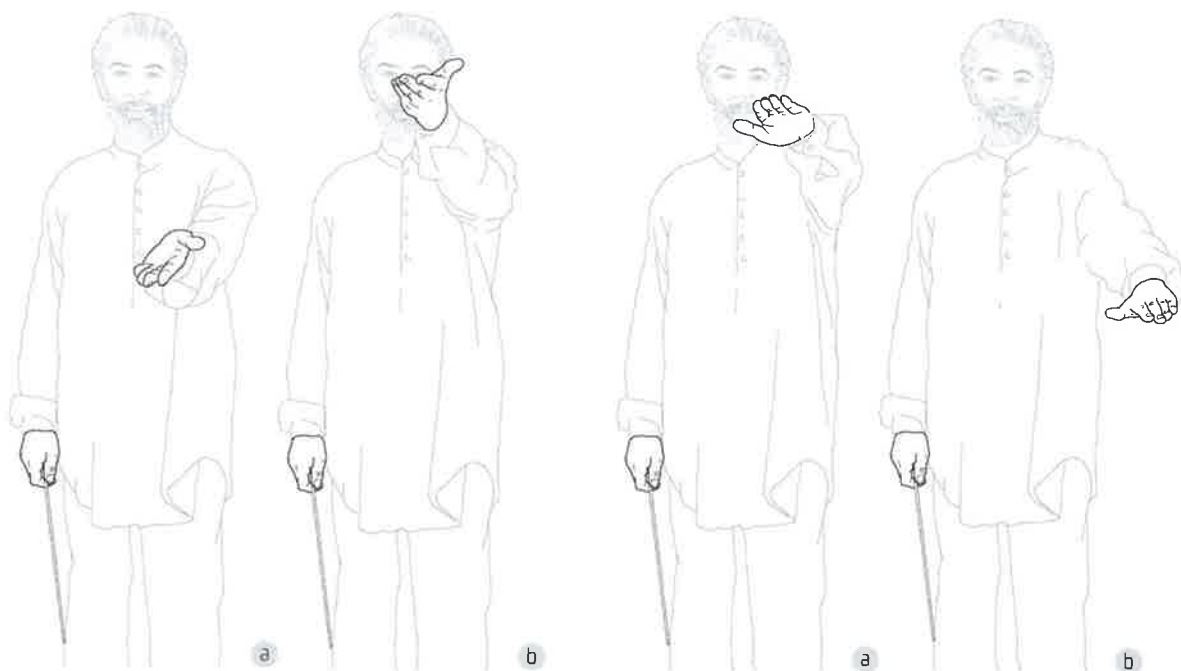
To bring contributions to an end at the instrumentalists' discretion.



## C Conduction Directives Dynamics

- Real-Time Dynamics
- Next Directive Dynamics
- Whisper
- Nuanced Usages: Tension

# Real-Time Dynamics



Gesture

Palm(s) raised face up for louder dynamics; palm(s) lowered face down for softer dynamics.

Signification

To implement real-time change in dynamics – i.e., energy, volume, balance/equilibrium, power, force, tension/intensity – from *fortissimo* to *pianissimo*. Executed without a downbeat, response is immediate.

Nota bene

The directive may be given with either hand or both hands.

# Next Directive Dynamics



Sign

Left hand, clenched fist in chest area for *fortissimo*; index finger to lips for *pianissimo*.

Executed with a downbeat.

Signification

To implement change in dynamics (*ff-pp*) related to a forthcoming directive.

# Whisper



## Sign

Left hand touching throat.

Executed with or without a downbeat.

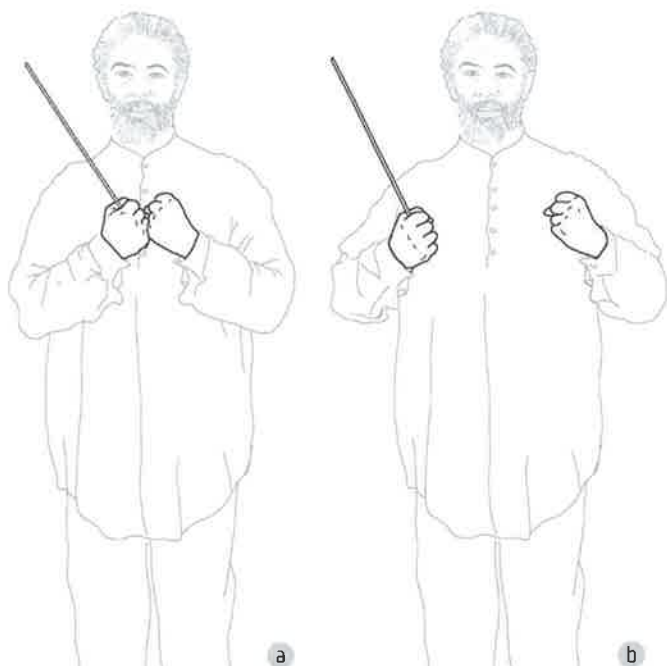
## Signification

Indicates that the instrumentalist is to contribute at the lowest possible volume, and that her/his contribution should be expressed surreptitiously, as in ghost notes.

## Nota bene

The directive may also be indicated by pointing the left index finger to the throat.

## = Nuanced Usages: Tension



More nuanced dynamics can be reached through the directive “Tension,” which may be particularly suited to conductors and ensembles with a well-established collaboration.

Gesture

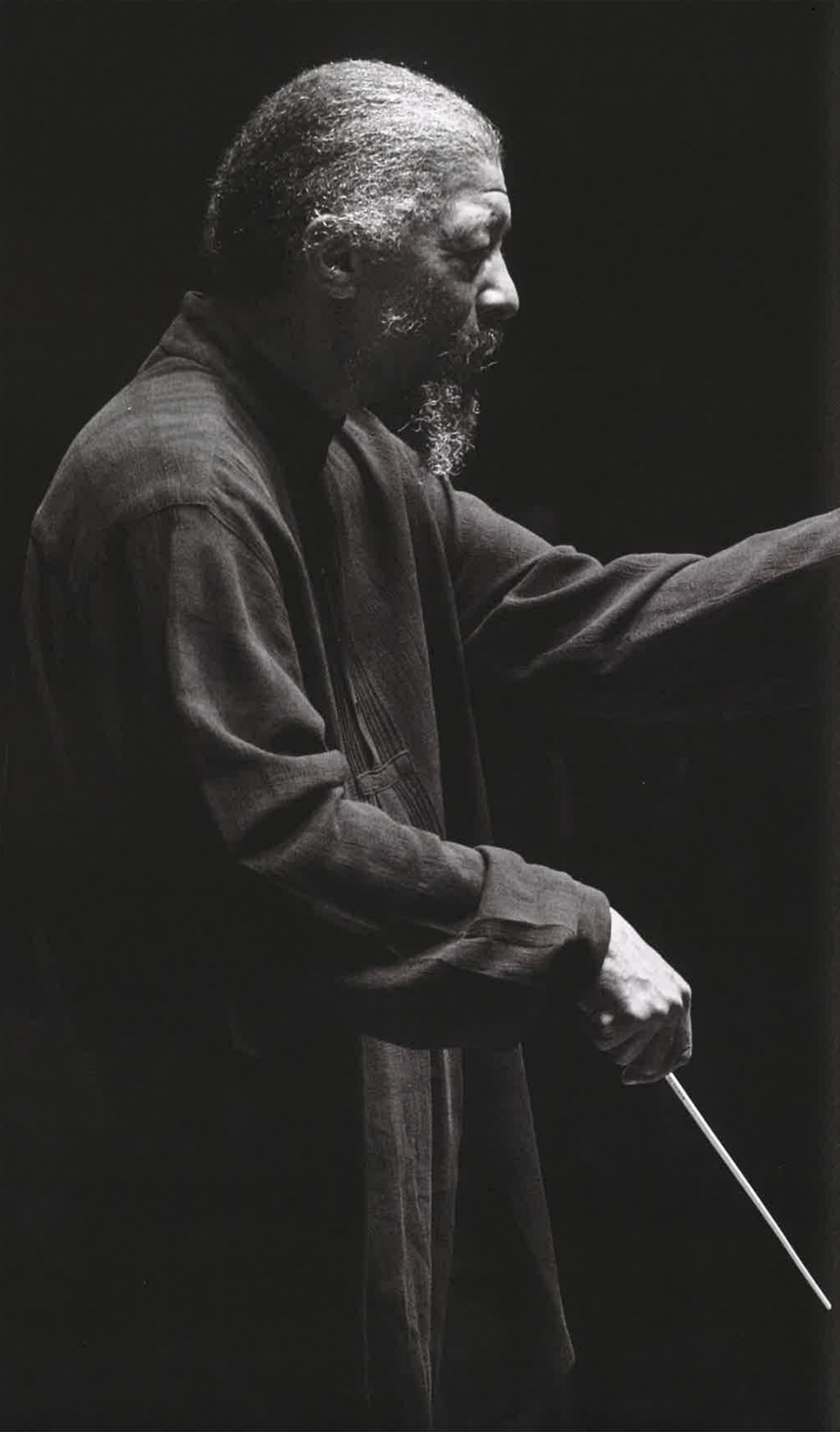
Both hands in fists on chest, with elbows separating to the left and right.

Signification

To produce or amplify tension/intensity or exaggeration.

Explanation

As the conductor pulls his/her fists left and right, the instrumentalist “exerts,” intensity but not volume; with the return of the fists to the chest, intensity is released. Response is immediate, no downbeat is given.





d Conduction Directives

Articulation

- Discretionary Sustain
- Pitched Sustain
- Melodic Movement  
(Melodic Information-Cantilena)
- Staccato
- Glissando

# Discretionary Sustain



Sign

Left hand, palm up, arm extended, approximately waist high.  
Followed by a downbeat.

Signification

Continuous sustained sound/pitch, at the discretion of the instrumentalist.

Explanation

The sign for “Sustain” is given, followed by a downbeat, to commence continuous sound/pitch. The sound/pitch may be changed each time a downbeat is given, and is always at the discretion of the individual.

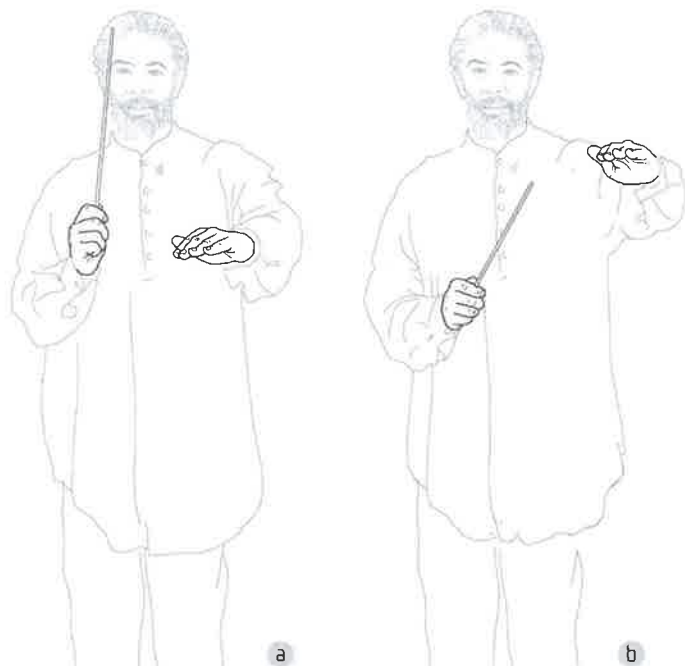
Supplementary Note

It is suggested that as soon as instrumentalists hear how their sound fits into the ensemble sound, they immediately figure out what sound should follow to facilitate the best possible progression.

Nota bene

This directive may also be given to prolong individual sounds/pitches in notation.

# Pitched Sustain



## Sign

Left hand, palm down, arm extended. Moving in the general area from lower-waist to eye level for proximity of relative pitches – lower waist to eye level indicating a sonic range from low to high.

Followed by a downbeat.

## Signification

Continuous sustained sound/pitch, relative to the position in space of the left hand.

## Explanation

The sign for “Pitched Sustain” is given, followed by a downbeat, to commence continuous sustained sound/pitch.

The sound/pitch may be changed each time a downbeat is given, according to the conductor’s lowering or raising of the left hand.

# Melodic Movement (Melodic Information-Cantilena)



Sign/Gesture

Elbows spread, to the left and right, parallel to the floor with palms facing mid-chest area, moving upward and outward toward the ensemble.

Signification

A melodic intention/description, to be interpreted in real time.

Explanation

After the sign for “Melodic Movement” is given, the conductor transmits – by way of gesture – suggestions of a possible melodic arc. The conductor uses this directive to arrange melodic sequences by phrase. The instrumentalist is at liberty to interpret the conductor’s expressions of melody; utilizing rests and silence whenever appropriate, she/he casts melodic ideas, interpretations, articulations, and accounts based on the conductor’s real-time gestural descriptions. The first movement of the baton/hands following the designation of “Melodic Movement” acts as a downbeat for the activation of the directive.

Supplementary Note

All information should be executed in a space, time, and tempo that can be articulated clearly.

# Staccato



## Gesture

Right hand or baton held vertically, parallel to the body, above the right shoulder, producing short strokes.

## Signification

Given as a small preliminary instruction, this indicates that the following sounds/pitches are to be articulated as short staccato.

To be followed by larger gestures (short strokes) with the right hand or baton, chest to waist high, which also satisfy a downbeat requirement.

## Explanation

The sound/pitch is to be changed each time a downbeat is given, following the arc of the hand or baton in space. The lower the hand (baton), the lower the pitch of the instrument; the higher the hand (baton), the higher the pitch of the instrument.

## Nota bene

“Staccato” may also be indicated by the left hand in vertical position, from chest to waist height, fingers extended toward the ensemble, while a downbeat is given with the baton (right hand).

# Glissando



## Gesture

Left hand, palm facing down, chest high, creating a wavelike motion ( $\approx$ ). Executed with or without a downbeat.

## Signification

A gliding/sliding effect by tying all sounds/pitches together.







## e Conduction Directives

### Repeats

- Repeat

1. Create/Construct
2. Imitate/Emulate
3. Echo/Reproduce
4. Shadow/Pursue/Follow
5. Copy/Replicate

- Capture-Continue

- Memory

# Repeat



**Sign** Left hand forming the letter "U."

Followed by a downbeat.

**Signification**

To create, emulate, echo, imitate, or follow information/content, if not verbatim then by contour, outline, gesture or rhythmic graft, texture, timbre, and dynamic.

**Explanation**

There are five circumstances in which this sign is used:

1. Create/Construct:

If the instrumentalist is *not* playing when the "Repeat" sign is given, she/he must construct content – be it sonic, melodic, rhythmic, or any combination thereof, and for any given duration – that is then repeated and established into the immediate collective sonic constructive order (i.e., "create something that repeats").

When constructing a Repeat, the instrumentalist is advised to take all the time needed to do so, and to remember that the use of rests may be incorporated into the construction. Each instrumentalist determines the beginning (the "one") of their repeated information.

**Nota bene**

This directive may also be given with (time-based) pulse-tempo (i.e., "repeat in this tempo", or "repeat in time") in which case it is suggested that any time-based repeated content be represented as rhythm (rather than beat).

2. Imitate/Emulate:

If there is information to be imitated/emulated from any source, the “Repeat” sign may be given to the instrumentalist with the left hand, while the information to be imitated/emulated will be identified by the conductor either by pointing with the right hand in the direction of the source (i.e., “repeat that”) or through a gestural emulation of that sound.

3. Echo/Reproduce:

If an instrumentalist is playing, and the desire is to repeat/capture previously played information from that same instrumentalist, she/he is given the “Repeat” sign and then pointed to. The act of pointing satisfies the downbeat requirement for that same information to be echoed or reproduced (i.e., “repeat what you just played”).

4. Shadow/Pursue/Follow:

If there is information of a continuous nature (neither repeated nor recurring), that information can be “shadowed,” “followed,” or “pursued” (as close as possible to the source contribution), in that the pursuer is given the “Repeat” sign and the source contribution is identified by the conductor by pointing with the right or left hand in the direction of the sound to be shadowed.

Nota bene

The instrumentalist being shadowed (possibly a Pedestrian) is at liberty to lead her/his pursuer(s) in any direction.

5. Copy/Replicate:

If there is an ensemble pattern (phrase, passage, or structure) that has been established, the “Repeat” sign may be given to indicate that this is the pattern to be replicated. The “Repeat” sign is shown for the duration of the pattern, or for as long as is needed to establish the pattern. The conductor may “trace” the pattern, by way of gesture, to demonstrate the rhythm of the movement, and give a downbeat to establish order.

Each instrumentalist can repeat (only) what they have processed from what they hear, have heard and understood from the proceedings and its direction. Nevertheless, when executing a Repeat (i.e., “Create/Construct” or “Imitate/Emulate”) instrumentalists should attempt to capture the very essence of the sound that is repeated, from timbre and texture to arc and duration, sonic range and dynamics, to silences and rhythm, as it applies to their own instrument.

Once any (repeated) information is established, the instrumentalist is at liberty to elaborate/embellish it independently, while maintaining the integrity of her/his initial contribution and never losing sight of her/his original idea.

Supplementary Note

(applies to all “Repeats” except “Shadow/Pursue/Follow”)

# Capture-Continue



## Sign

Left hand forming the letter “C,” chest high; right hand designating the content to be captured.

## Signification

Indicates that the instrumentalist is to capture the current content and to continue along these lines of investigation and discovery.

## Explanation

When the “Capture-Continue” sign is given, the instrumentalist assesses what she/he is contributing and pursues and procures this (new) musical direction. No downbeat is given.

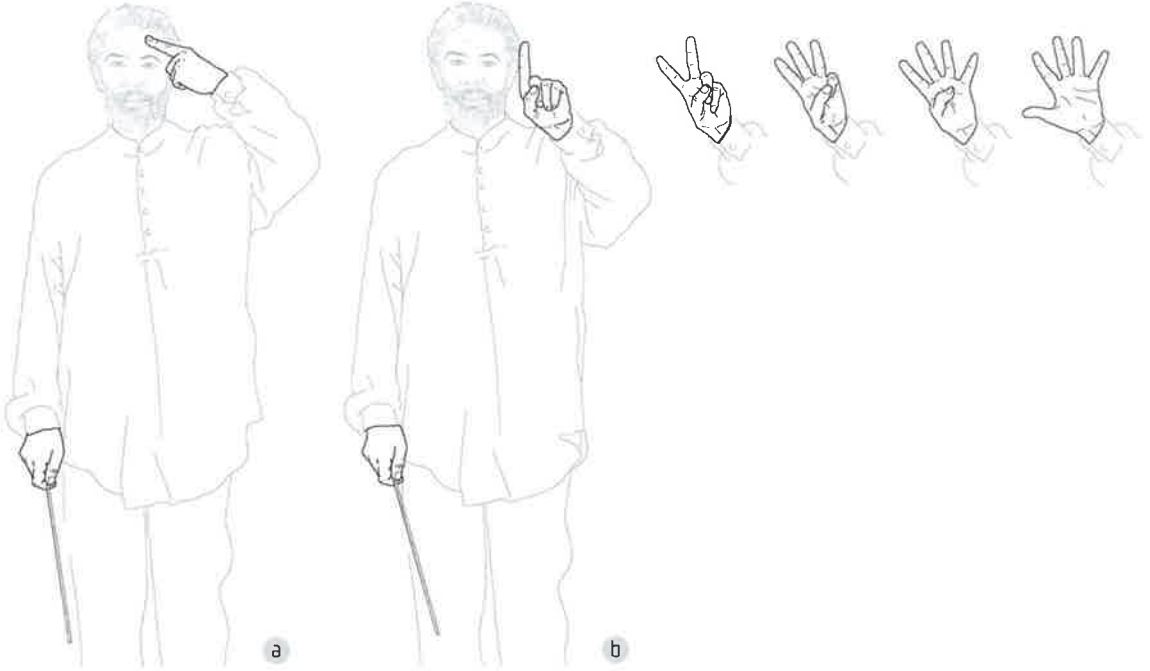
## Supplementary Note

“Capture-Continue” differs from the “Repeat” sign in that it applies to a contribution that is already in a transformational state and remains so until a new directive is given.

## Nota bene

“Capture-Continue” can also be addressed to designated groups, sections, or parts of the ensemble.

# Memory



**Gesture/Sign**

Left hand numerical designation to forehead, followed by the display of the same numerical designation with finger(s) pointing upward and palm facing instrumentalists, head high.

“Memory One:” one (index) finger; “Memory Two:” two (index and middle) fingers, etc.

Followed by a downbeat.

**Signification**

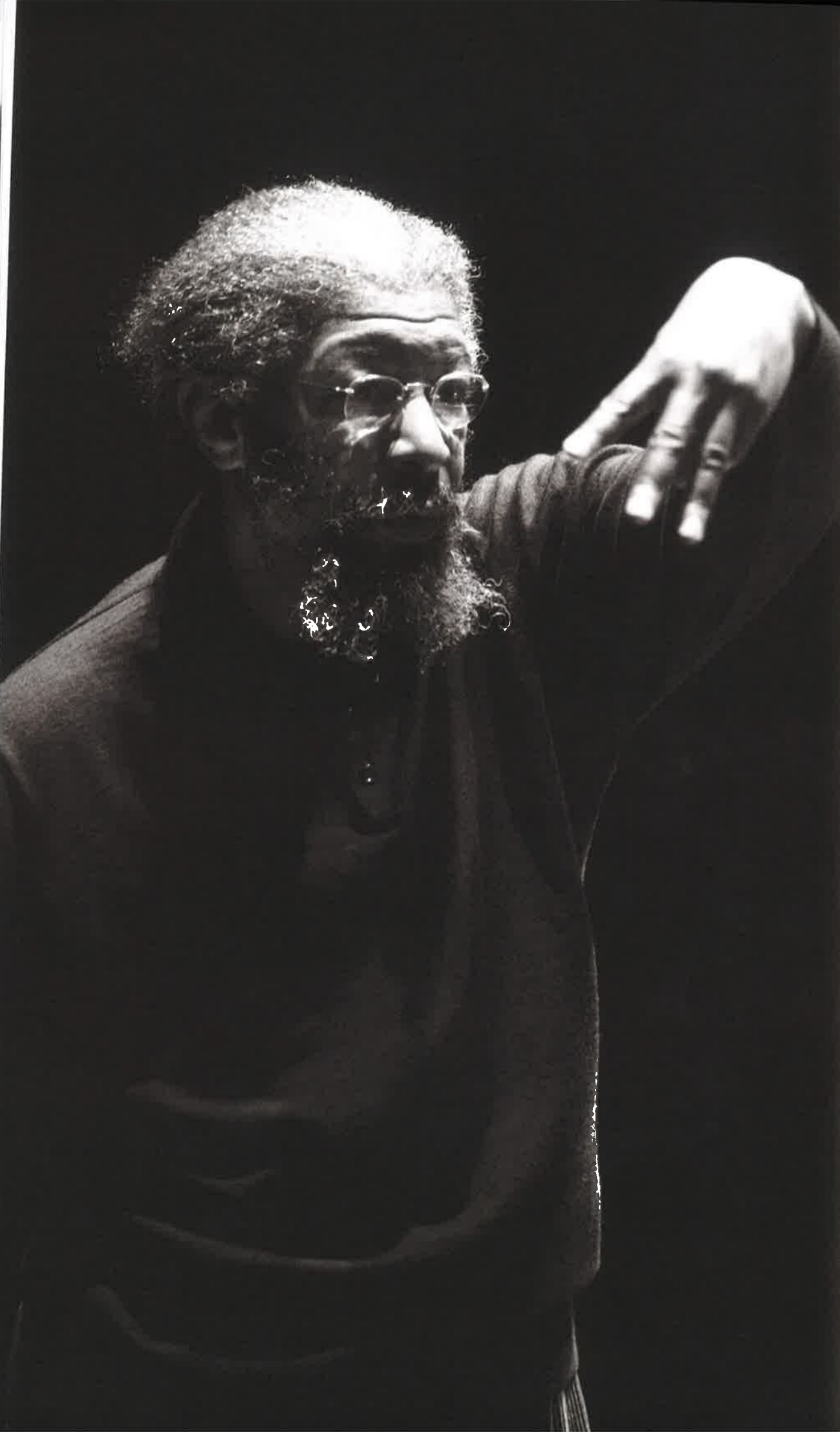
For the recall and the return to designated information.

**Explanation**

Whatever the instrumentalist is contributing when the “Memory” designation is given, is what she/he recalls (and returns to) when that designation is repeated.

**Supplementary Note**

Any information designated and assigned as “Memory” is available for recall and re-evaluation at any time. The precision of “Memory” lies in the detail of remembering and returning to the exact point and moment of designation.

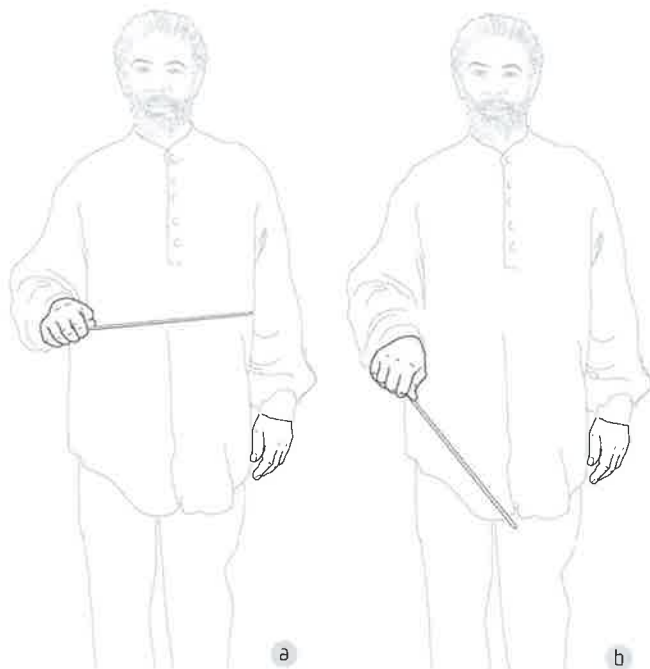


f Conduction Directives

Time-Tempo-  
Pulse/Rhythm

- Tempo Designation (Pulse-Tempo/Meter)
- Rhythm (Initiating)
- Proportional Tempo/Time
- Notes to the Beat
- Spar/Phrase in Time
- Nuanced Usages: Downbeat and Upbeat (Indicating Tempo/Rhythm)
- Nuanced Usages: Accent

# Tempo Designation (Pulse-Tempo/Meter)



## Gesture

Right hand or baton, facing right to left (perpendicular to the body) close to the chest area, beats desired pulse.

Followed by a downbeat with the left hand.

## Signification

To establish a pulse/tempo, a meter indication, or a meter modification.

## Explanation

The pace of the tempo is indicated with the right hand as 1, 1, 1, 1 in even beats (none stronger than the other unless desired). The left hand may accent "1" when making a distinction between 2, 3, 4, etc.

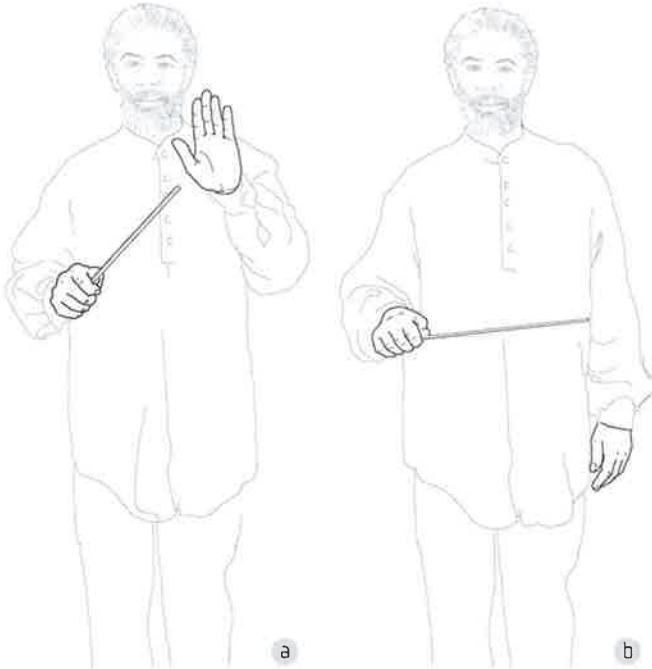
To indicate meter (measure): while the right hand marks time, the left hand indicates the beginning of the meter (or measure) with a stronger downbeat (accent/stress).

## Supplementary Note

In all cases, this directive should be understood as constructing rhythm within the designated tempo.



# Rhythm (Initiating)



Gesture

Right arm/hand close to the body, waist high, taps and shapes the intended rhythmic gesture. Preceded by the “Yield” sign and followed by a downbeat.

Signification

To imply, initiate, define, or clarify rhythmic information or pattern.

Explanation

To define a new rhythm to be performed by designated instrumentalists, the conductor demonstrates it through rhythmic gesticulation with the right hand; to clarify an existing rhythm, the conductor emulates it with the right hand while pointing with the left hand in the direction of the rhythm to be imitated. In both cases, the right hand (baton) repeatedly taps and shapes (in mid air) the intended rhythmic gesture as preparatory information, while the left hand marks “1” or the beginning of the rhythm to be played.

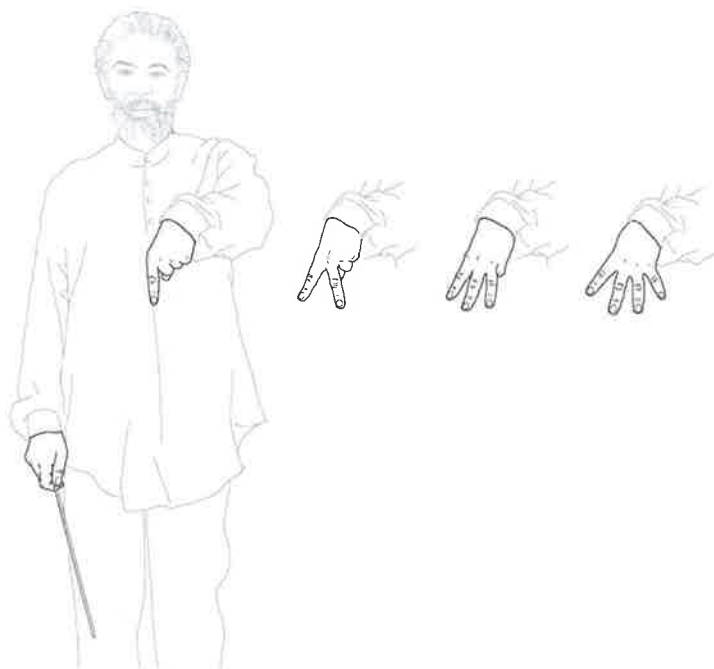
Supplementary Note

When interpreting “Rhythm,” each instrumentalist is at liberty to choose her/his own pitches.

Nota bene

“Rhythm” may also be given with the left hand, or with both hands.

# Proportional Tempo/Time



## Sign

Left hand, finger(s) pointing **downward** toward the floor, palm facing the conductor, waist to chest high, **indicating**:

1. index finger: SLOW (tempo);
2. index and middle fingers: MEDIUM (tempo);
3. index, middle, and third fingers: FAST (tempo);
4. index, middle, third, and fourth fingers: MACH (very fast tempo).

Followed by a downbeat.

## Signification

To designate a relative change of tempo.

## Explanation

In changing the tempo of their contribution according to the conductor's indications, instrumentalists respond to the directive in a way that can be articulated clearly.

## Supplementary Note

To bring information back to the original tempo and content, the "Reconstruct" gesture (horizontal) is given (see "Develop-Reconstruct" on p. 113).

## Notes to the Beat



Sign

Left hand, palm facing the conductor, one to four fingers extended upward, while the right hand (baton) beats the desired tempo.

Followed by a downbeat.

Signification

To indicate how the designated tempo is to be divided (one finger for quarter notes, two fingers for 8<sup>th</sup> notes, three for triplets, four for 16<sup>th</sup> notes).

# Spar/Phrase in Time



## Sign/Gesture

Left hand, all fingers pointing downward toward the floor, palm facing the conductor, waist to chest high, followed by a tempo designation.

Followed by a downbeat.

## Signification

A monologue of rhythmic and melodic phrasing whose primary function is to imply tempo. Phrases, fragments, and syncopations that represent the flow of pulse/tempo, punctuated by *pauses*. To spar or bandy, as can be articulated clearly.

## Explanation

When the “Spar” sign is given, and the conductor establishes a tempo (either through “Tempo Designation” or “Proportional Tempo/Time”), the instrumentalist casts rhythmic syncopations and melodic ideas/interpretations, employing dynamics, accents and pauses in the given tempo. The collective result is a discourse of rhythmic counterpoint with *the primary purpose and function of propelling the ensemble*.

## Supplementary Note

All information is executed in a space, time, and tempo that can be *articulated clearly*, by utilizing pauses and rests whenever appropriate, all within the standard notation system (whole note through 64<sup>th</sup> note).

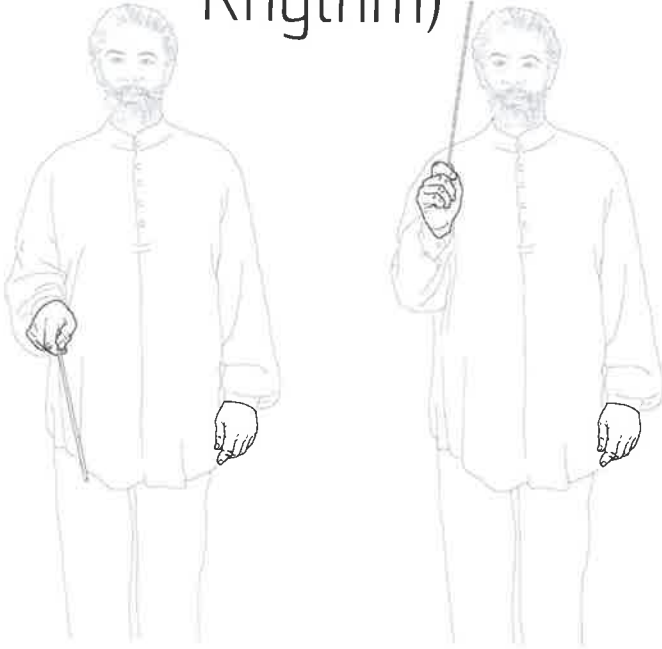
Nota bene 1 The directive can also be connected to gestural real-time descriptions the conductor produces with the baton, as in "Graphic Information" (see p. 128). In that case, after the sign for "Spar" is shown and a tempo designation given, the instrumentalist contributes as if scating on her/his own instrument by interpreting the movement of the baton as it transmits and determines phrase/form, graphic contour, and accent.

The position of the baton indicates the sonic register on the instrument: the lower the baton, the lower the pitch on the instrument; the higher the baton, the higher the pitch on the instrument. When the baton stops, the instrumentalist stops.

Nota bene 2 The directive may also be executed in connection with "Melodic Movement" or "Panorama."

Nota bene 3 If the conductor does not designate a tempo, the instrumentalist may establish a tempo and play phrases accordingly.

## = Nuanced Usages: Downbeat and Upbeat (Indicating Tempo/Rhythm)



### Downbeats

Downbeats (with baton/hand) may indicate pulse, mark time/pulse, or meter; they may also be used to indicate rhythm or correlating accents, to stress any fragment of a rhythm or a beat that is not an upbeat.

### Upbeats

Upbeats (with baton/hand) may indicate rhythm, pulse, or correlating accents, to stress any fragment of a rhythm or a beat that is not a downbeat.

## = Nuanced Usages: Accent



To create or move the accent placement within the current content, the conductor can draw upon various forms of bodily expressions (a gestural visualization, whispered singing, etc.) through which he/she indicates location and type of accent. The following sign may also be used, with or without a downbeat.

Sign

Left hand on right shoulder.

Nota bene

Moving the accent placement may also be left at the discretion of the instrumentalist.



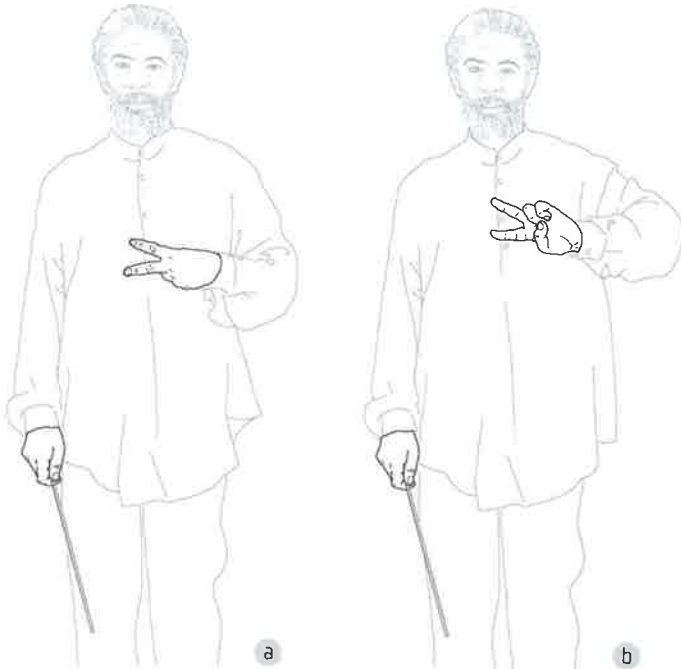


## 9 Conduction Directives

### Tempo Modifications

- Doubletime
- Halftime
- Accelerando-Ritardando (with Baton)
- Accelerando-Ritardando (with Hand)
- Place in Time/Free of Time

# Doubletime



## Sign/Gesture

Back of the left hand facing the instrumentalist, index and middle fingers spread and pointing to the right at mid-chest or upper waist area, then hand turned to expose the palm toward the instrumentalist, rotating upward.

Followed by a downbeat.

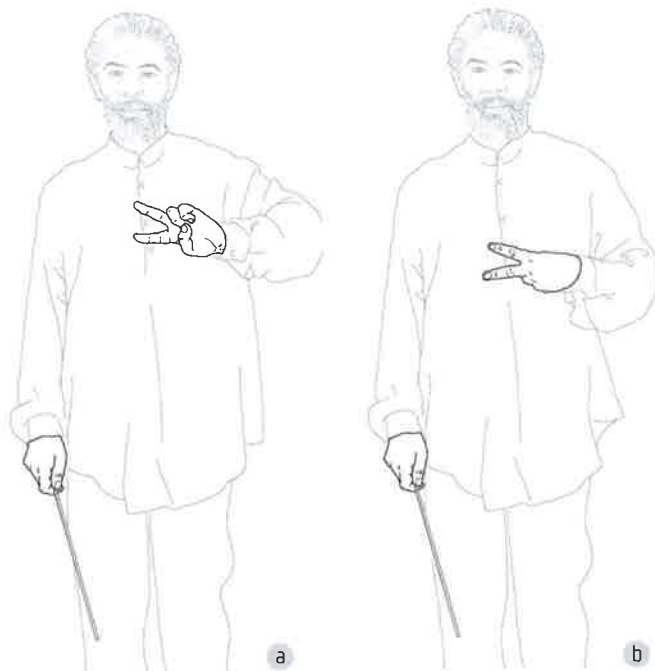
## Signification

Indicates that the instrumentalist is to play her/his contribution in doubletime.

## Nota bene

To bring information back to the original tempo, either the “Halftime” sign (see opposite) or the “Reconstruct” gesture (horizontal) may be given (see “Develop-Reconstruct” on p. 113).

# Halftime



## Sign/Gesture

Palm of the left hand facing the instrumentalist, index and middle fingers spread and pointing to the right at mid-chest or upper waist area, then hand turned to expose the back toward the instrumentalist, rotating downward.

Followed by a downbeat.

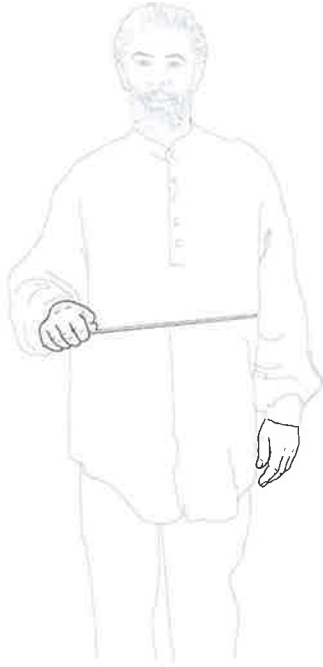
## Signification

Indicates that the instrumentalist is to play her/his contribution in halftime.

## Nota bene

To bring information back to the original tempo, either the "Doubletime" sign (see opposite) or the "Reconstruct" gesture (horizontal) may be given (see "Develop-Reconstruct" on p.113).

# Accelerando-Ritardando (with Baton)



|                    |  |
|--------------------|--|
| Gesture            | Right hand or baton facing right to left (perpendicular to the body), close to chest area, beating desired pulse.                |
| Signification      | To make immediate tempo modifications (faster or slower) by beating desired tempo.   |
| Explanation        | Response is immediate, no downbeat is given.   |
| Supplementary Note | The directive may be preceded by the “Accompany Me” sign as preliminary information, indicating there will be a change of tempo. |

# Accelerando-Ritardando (with Hand)



|               |   |
|---------------|---|
| Sign/Gesture  | Left hand, palm facing instrumentalist(s), waist to mid-chest high, pushing forward for faster, and backward for slower.  |
| Signification | To make immediate tempo modifications (faster or slower).   |
| Explanation   | Response is immediate, no downbeat is given.  |
| Nota bene     | “Accelerando/Ritardando (with Hand)” may also be indicated by the left fist (palm down) pointing at instrumentalist(s), waist to mid-chest high, pushing forward for faster, and backward for slower. |

# Place in Time/Free of Time



## Sign

Left hand on heart.

Followed by a downbeat.

## Signification

Indicates that the instrumentalist is either to place her/his contribution in a designated or discretionary time/pulse, or to take that contribution free of time/free of pulse.

## Explanation

If the instrumentalist is contributing in time/pulse when this directive is given, she/he is to contribute the same information free of time/free of pulse upon a downbeat.

If the instrumentalist is contributing free of time/free of pulse when this directive is given, she/he is to contribute the same information in time/pulse upon a downbeat.

## Supplementary Note

Time/pulse may be designated by the conductor, or left to the discretion of the instrumentalist.

## Nota bene

To bring information back to the original state (in time or free of time), the “Reconstruct” gesture (horizontal) may be given (see “Develop-Reconstruct” on p. 113).



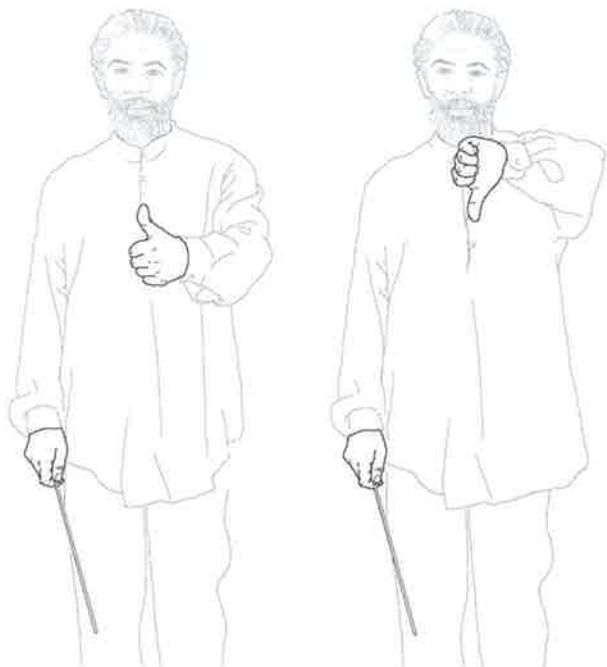




## h Conduction Directives Tonality/Pitch

- Change in Tonality/Pitch
- Change by Octave
- Harmodulation/Transposition
- Resolve
- Tonal Center/Key (Establishing)

# Change in Tonality/Pitch



## Sign

Left hand in fist, thumb pointing upward for higher sonic range; thumb pointing downward for lower sonic range.

Followed by a downbeat.

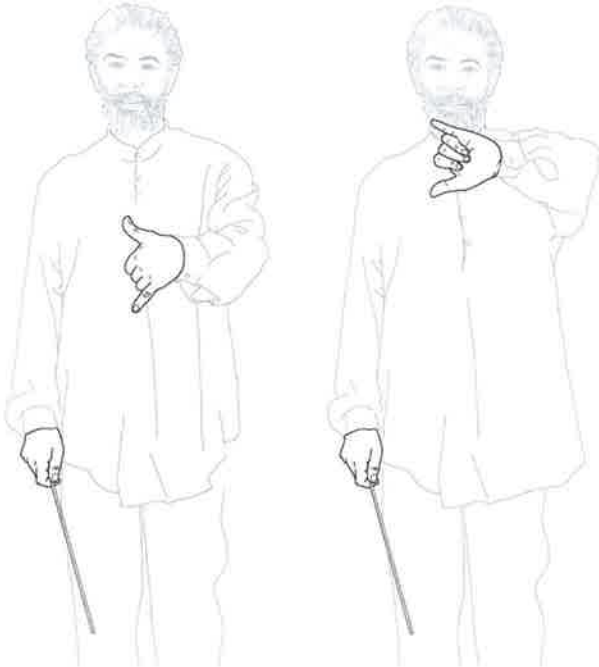
## Signification

To transpose, transfer or shift whatever the instrumentalist is contributing to a higher or lower sonic range.

## Explanation

Depending on which sign is given, the instrumentalist “moves” what she/he is playing up to a higher, or down to a lower pitch, tonality, or tonal center. The extension of the change in tonality is at the instrumentalist’s discretion.

# Change by Octave



## Sign

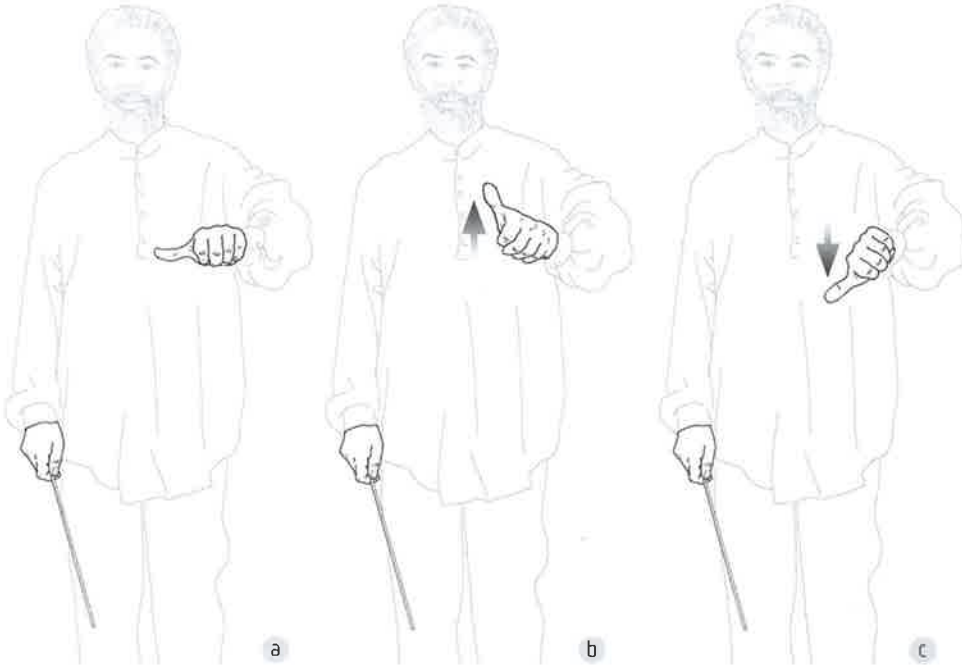
Left hand, thumb pointing upward with little finger downward for higher octave; thumb pointing downward with little finger upward for lower octave.

Followed by a downbeat.

## Signification

The “Change by Octave” sign indicates that whatever the instrumentalist is contributing will be played either one octave up or down.

# Harmodulation/Transposition



## Sign/Gesture

Left hand in fist facing the ensemble, thumb pointing right, then rotating thumb upward or downward.

## Signification

To “migrate,” harmodulate, transpose sonic information from one tonality to another in real time.

## Explanation

As the conductor progressively turns the thumb of the left hand up or down, the instrumentalist “migrates,” harmodulates, transposes her/his information through a tonality, pitch, tonal center, or key to another. The first movement of the thumb activates the directive.

## Nota bene

The directive can be achieved by thinking of the whammy bar on a guitar or the pitch bend on a synthesizer.

# Resolve



**Sign**

Cupped left hand, all fingers and thumb touching at their tips, facing upward in the center of the chest.

Followed by a downbeat.

**Signification**

To resolve a contribution to its tonic, tonal, or key center.

**Explanation**

If the instrumentalist's contribution is of a sustained nature, he moves to a resolved sustain; if the instrumentalist's contribution is of a "moving line" nature, he moves (transfers the content) to a final cadence, that is, to a moving line resolution. When instrumentalists see the "Resolve" sign, they begin to position themselves toward resolving their content.

**Supplementary Note**

The tonal independence of each instrumentalist will determine the ensemble's tonal concord. However, if (one) tonal center has been established, everyone moves to resolve on that center.

# Tonal Center/Key (Establishing)



## Sign

Cupped left hand, all fingers and thumb touching at their tips, facing downward in the center of the chest, followed by the designation of the instrumentalist whose key the conductor wishes to move to.

## Signification

Indicates what the tonal center (or key) is and where it is being established; instrumentalists are required to contribute from this harmonic viewpoint.

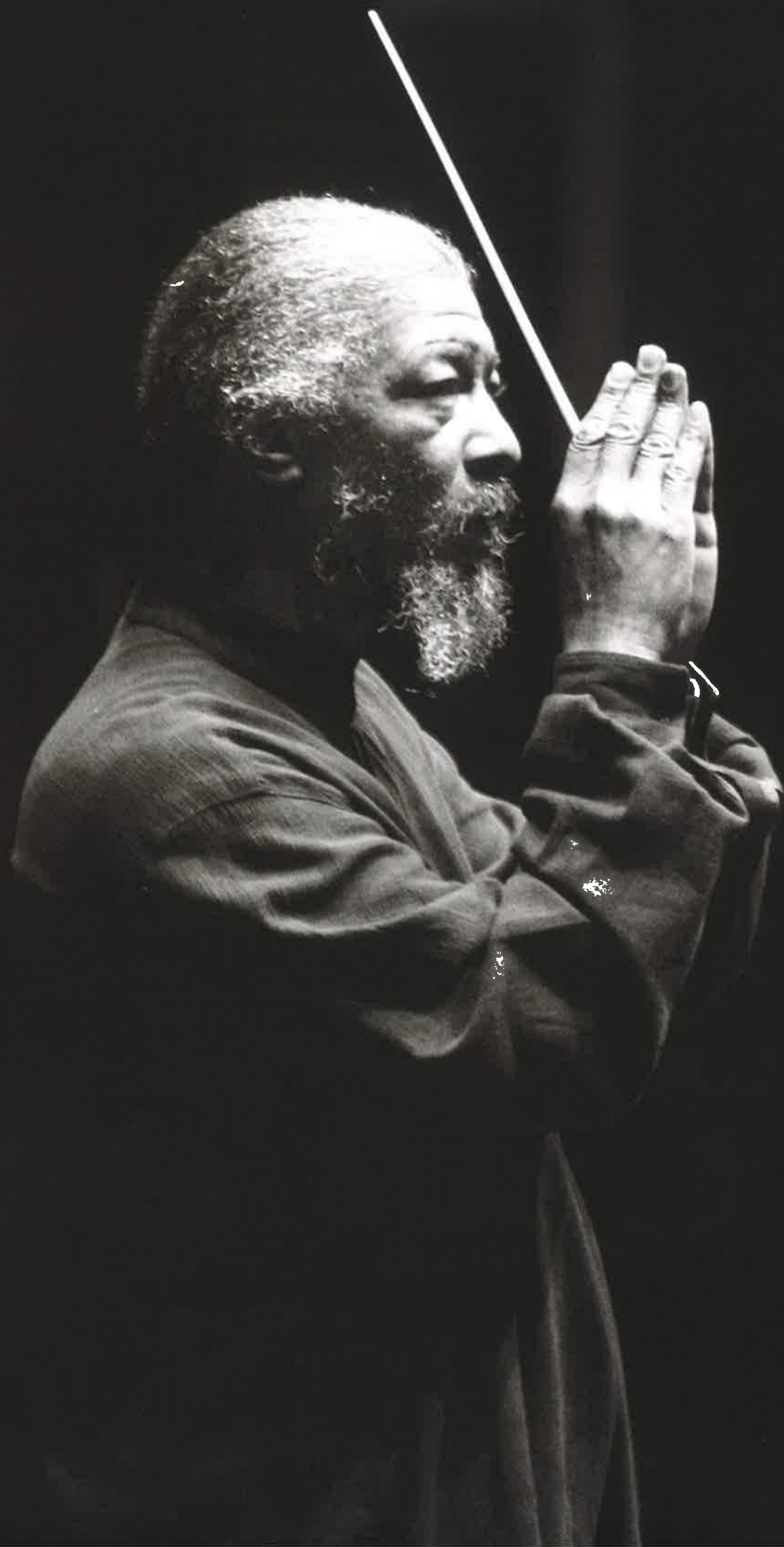
## Explanation

Response is immediate; no downbeat is given.

## Nota bene

The directive may also be used when working in conjunction with notated material.







i Conduction Directives

Evolutionary  
Transformations

▪ Developments

- Develop-Reconstruct (Horizontal)
- Develop-Reconstruct (Vertical)
- Distill
- Spin

▪ Accompany

▪ Bridge

# Developments

All directives in the “Developments” category are processes of explaining, unfolding, and evolving the effectiveness of the contribution at hand; working out by degrees and revealing growth in stages.

The developmental transformation of sonic information/content is based on the nature and signification of the directive to which it is applied, on the way this is musically interpreted by instrumentalists, and on instrumentalists’ conception of development.

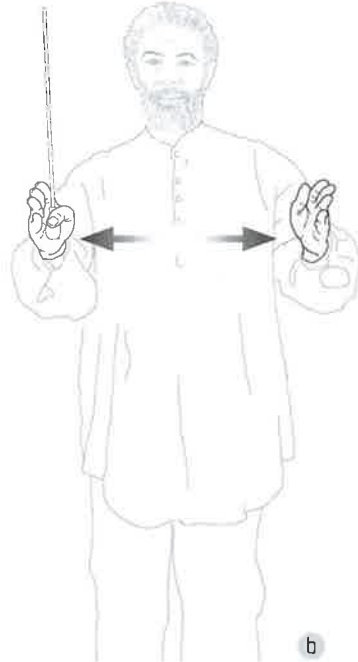
The time taken to transform the information is at the discretion of each instrumentalist; the use of rests and silence of any duration is highly encouraged in all stages of development. The process of transformation should in any case unfold and evolve slowly in time.

All directives in the “Developments” category are transitory; they involve elaboration, disclosure, embellishment, adornment, manipulation, augmentation, or diminishment of subject, theme, form, or structure. Through them, instrumentalists bring individual meaning to the context of the directive at hand, elevating and evolving it within the ensemble sound.

# Develop-Reconstruct (Horizontal)



a



b



c



d

Gesture

Hands palm-to-palm facing left and right, chest level, separating left and right for "Develop," and returning to the together position for "Reconstruct."

## Signification

The exploration, elaboration, exploitation, and subsequent reconstruction of existing information. To construct, deconstruct, develop, and reconstruct-retrieve specific (designated) content.

## Explanation

Palms together designates the information/content to be developed, as perceived and conceived by the instrumentalist; the separation of the hands (“Develop”) acts as a downbeat to begin the developmental process, while the rejoining of the hands (“Reconstruct”) acts as a downbeat for returning to the initial information. Whatever the instrumentalist is contributing when the “Develop” gesture is given (for example, a sustained or a staccato sound, a repeat, a pedal, or silence) is *exactly* what he returns to when the “Reconstruct” gesture is given.

The “Develop” gesture indicates that the instrumentalist is at liberty to explore the information/content that she/he is contributing at the time the directive is given, but should never lose sight of the original idea.

## Supplementary Note

The degree of development may be seen as determined in stages by the expansion/contraction of the space between the hands.

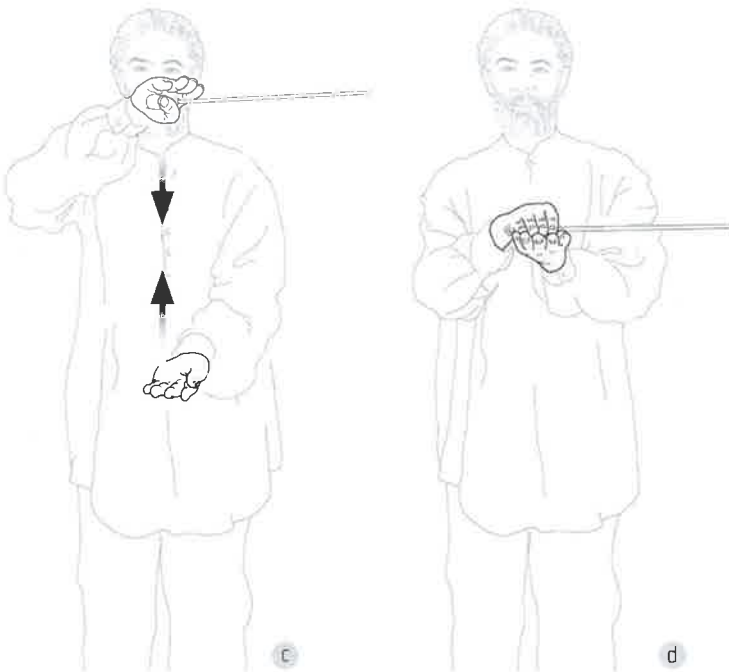
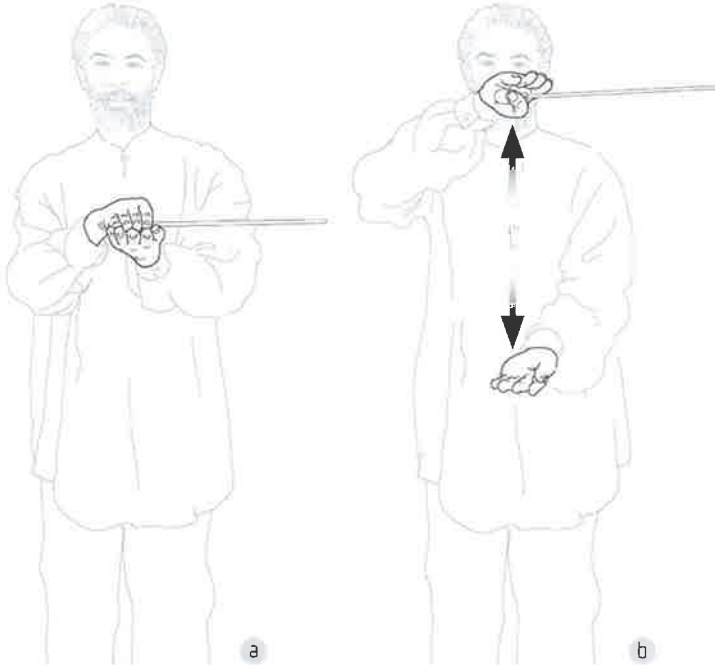
## Nota bene 1

The gesture for “Reconstruct” may also serve as a downbeat to bring information back to the original tempo (see “Proportional Tempo/Time,” “Double-time,” “Halftime,” “Place in Time/Free of Time”).

## Nota bene 2

If during the developmental process the conductor shows a new directive – for instance, “Repeat-Create/Construct” or “Memory” – the subsequent gesture for “Reconstruct” acts as a downbeat to activate the new directive. Furthermore, if the new directive is given to groups, sections, or parts of the ensemble only, the gesture for “Reconstruct” acts as a downbeat to activate the new directive for those designated instrumentalists, while instructing every other instrumentalist to reconstruct their initial information.

# Develop-Reconstruct (Vertical)



Gesture

Hands palm-to-palm, facing upward and downward at chest level, spreading upward for "Develop" and downward for "Reconstruct."

Signification

To maintain the rhythmic idea (subject, theme, motif, or direction) of one's own contribution, while altering the harmonic/melodic/pitch content.

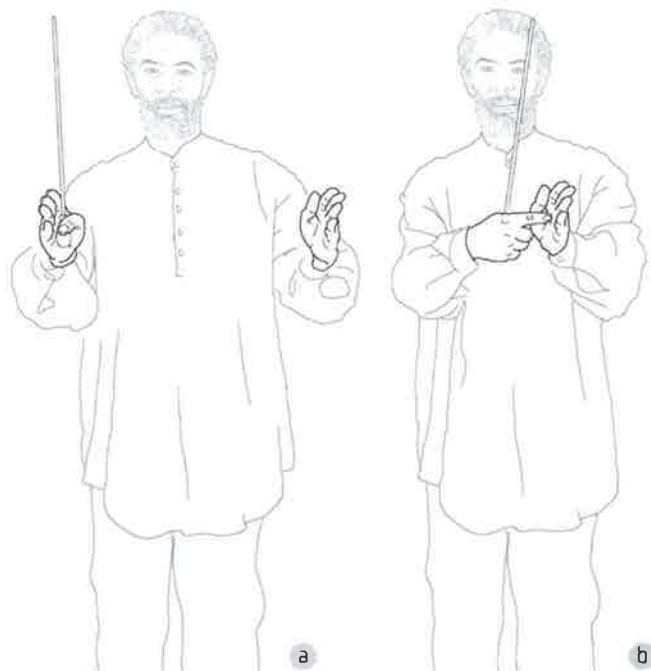
Explanation

Palms together designates the information/content to be developed, as perceived and conceived by the instrumentalist; the separation of the hands ("Develop") acts as a downbeat to begin the developmental process, while the rejoining of the hands ("Reconstruct") acts as a downbeat for returning to the initial information. Whatever the instrumentalist is contributing when the "Develop" gesture for harmonic/melodic development is given is *exactly* what she/he returns to when the "Reconstruct" gesture is given.

Supplementary Note

The degree of development may be seen as determined in stages by the expansion/contraction of the space between the hands.

# Distill



Gesture

Hands spread left and right pointing forward and closing to touch, index finger of right hand touching palm of left hand.

Signification

To condense a contribution/information/content.

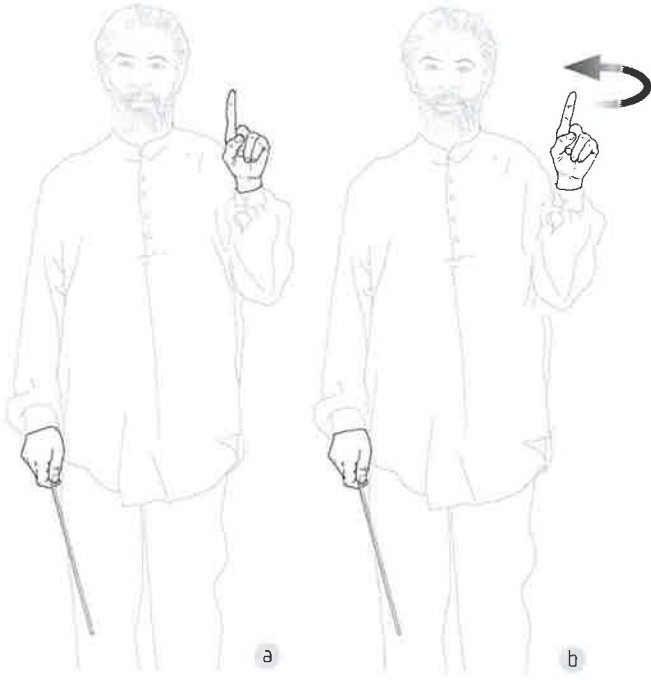
Explanation

When the “Distill” directive is given, the instrumentalist reduces her/his contribution to whatever she/he deems most important or necessary, through (processes of) elimination. Such process of transformation will lead to a new concentration of information.

Nota bene

The “Distill” directive is not associated with a previous “Develop;” rather, it may be applied to instrumentalists’ contributions such as, for instance, “Repeat” or “Pedestrian.”

# Spin



Gesture

Left hand, index finger pointing upward, left shoulder high, making little circles.

Signification

To make rhythmic variations and re-arrangements on given pitches only.

Explanation

When the “Spin” directive is given, the instrumentalist re-arranges her/his contribution rhythmically, without altering the pitches. Response is immediate; no downbeat is given.



# Accompany



## Sign/Gesture

Left hand, index finger pointing to left ear, right hand (baton) pointing toward the information/content to be accompanied.

## Signification

To direct focus to a particular instrumentalist or area of sound, for support.

## Explanation

The instrumentalist accompanies existing designated information by supporting and or reinforcing it from a sonic (melodic, rhythmic, or harmonic) and/or structural perspective. The instrumentalist's entry into "Accompany" is at her/his discretion; no downbeat is given.

To listen to, assist, complement, the and interact in a supportive manner with the indicated activity.

# Bridge



Sign

Left hand forming an arc (bridge) shape, face high, parallel to the conductor's body.

Followed by a downbeat.

Signification

To span one section into another through change.

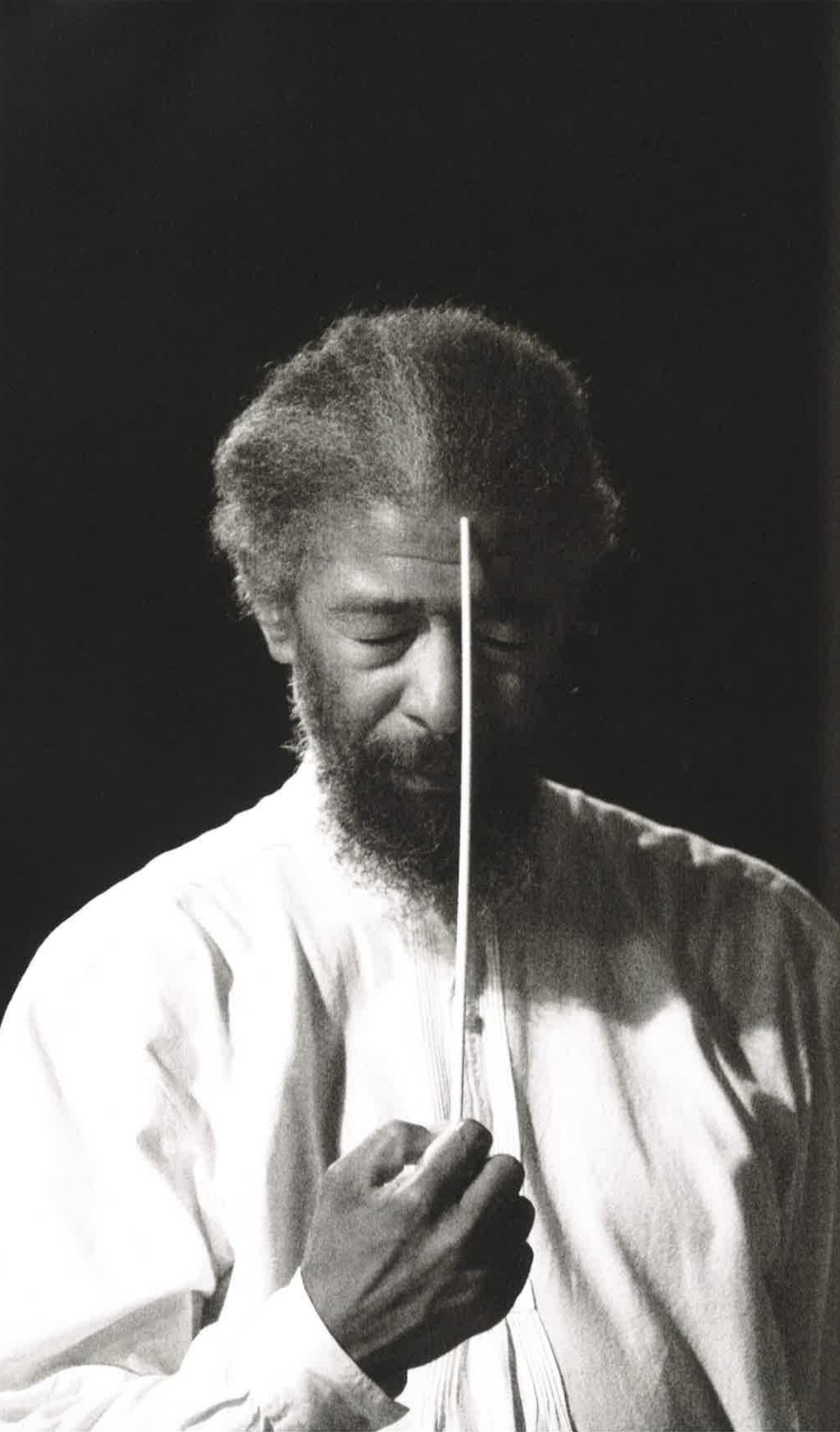
Explanation

The directive indicates a transmutional shift that is to take place in another key or tonal center; a section or movement that the instrumentalist transitions through modulation or harmonization to a new tonality or tonal center.

Supplementary Note

Although attributed and connected with what precedes it, and a continuation thereof, the "Bridge" represents noticeable change. It is more assertive in its exposition, development, and chorus, and it is constructed as significantly intermediate, that is, as an arc that leads either back or forward, serving to advance the spirit and direction of the overall construction.

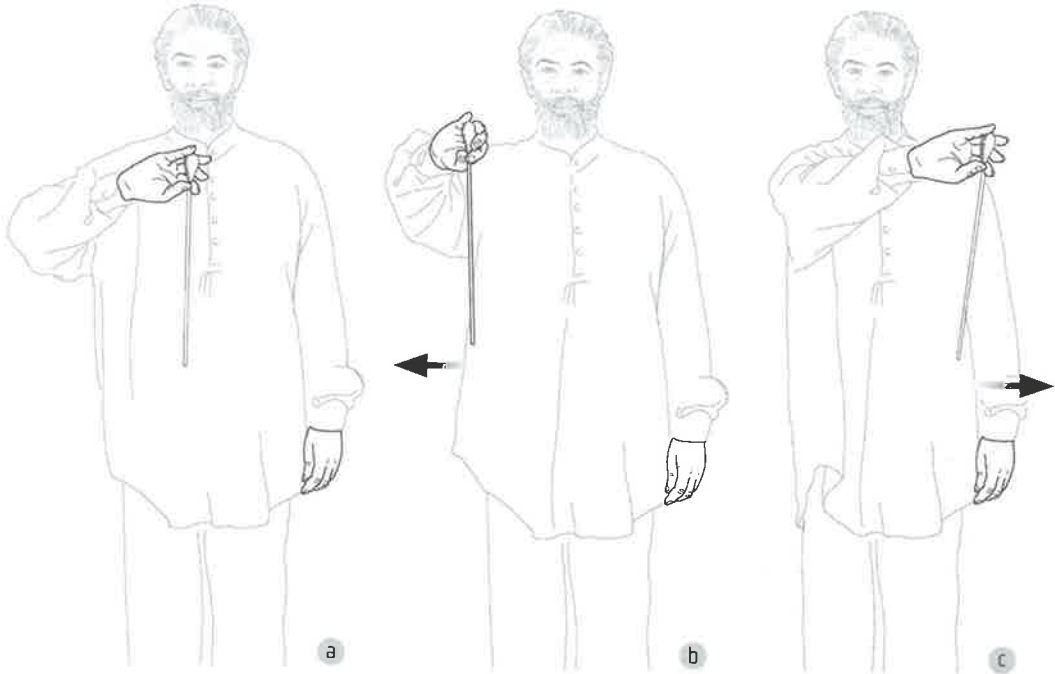




## j Conduction Directives Events

- Panorama
- Panorama Fragment/Excerpt
- Panorama Hocket/  
Brief Contributions
- Graphic Information  
(Literal Movement)
- Accompany Me/Imaging/Shaping
- Ground/Trap-Sample-Loop
- Event
- Arpeggio
- Pedal/Splash-Crash
- Call and Response
- Breath

# Panorama



## Sign/Gesture

Baton parallel to body, handle in chin area, pointing downward. After the panorama designation, the baton (or hand) is directed toward, and passed in front of, the instrumentalists.

## Signification

Presence or absence of musical contribution. To start and then stop, or to stop and then start a contribution, when the baton or hand is directly in the “physical field” between the conductor and the instrumentalist.

## Explanation

After the “Panorama” sign is given:

1. If the instrumentalist is *not* contributing (is at rest), she/he is required to start her/his contribution when the baton (or hand) enters her/his field, and to stop when the baton exits it. Instrumentalists are at liberty to change the content of their contribution each time the baton enters their field.
2. If the instrumentalist *is* contributing (is playing), she/he is required to stop her/his contribution when the baton (or hand) enters her/his field, and to resume playing when the baton exits it.

## Supplementary Note

The first movement of the baton following the “Panorama” designation acts as a downbeat for the activation of the directive.

## Nota bene 1

Panorama 1: If the "Repeat" sign is displayed during the execution of the "Panorama," the instrumentalist immediately captures one sonic contribution and repeats the same one each time the baton enters her/his field. The conductor may, subsequently, designate the repeated panorama as a "Memory," and establish where the panorama begins by pointing to a given instrumentalist and giving a downbeat.

The beginning of the "Panorama" – the "one" – can be relocated by the conductor from instrumentalist to instrumentalist, so as to change the internal rhythm of the "Panorama." The "Panorama," though, will continue to move in the same, original direction.

## Nota bene 2

"Panorama" may also be moved into a developmental stage, for instance, through "Develop," and brought back to its original state through "Reconstruct."

# Panorama Fragment/Excerpt



## Sign

Baton parallel to body, handle in chin area, pointing downward.

Followed by a downbeat.

## Signification

To break (up) or separate existing information, utilizing space between sonic contributions.

## Explanation

If the instrumentalist *is* contributing when the “Panorama” sign is given and is followed by a downbeat, she/he is required to interrupt (stop-rest) her/his contribution, then resume the process of starting and stopping. After the downbeat, all entrances and exits (contributions and interruptions) are at the discretion of the instrumentalist.

## Nota bene

The directive “Panorama Fragment/Excerpt” is about stopping a contribution rather than bringing it to an end.



# Panorama Hocket/Brief Contributions



**Sign** Baton parallel to body, handle in chin area, pointing downward.  
Followed by a downbeat.

**Signification** To make brief contributions.

**Explanation** If the instrumentalist is *not* contributing when the “Panorama” sign is given and is followed by a downbeat, she/he makes a brief contribution, followed by rest, then resumes the process of starting and stopping. After the downbeat, all entrances and exits (contributions and interruptions) are at the discretion of the instrumentalist.

# Graphic Information (Literal Movement)



## Sign /Gesture

Baton parallel to the body, in front of the face; baton handle in chest area, tip of the baton at forehead. After the sign for “Graphic Information” is given, the conductor traces visual patterns with the baton in midair.

## Signification

A real-time literal sonic interpretation of graphic information.

## Explanation

Each instrumentalist is required to “read” and interpret on their own instrument the movement of the baton as it transmits graphic information and determines phrase/form and graphic contour.

The position of the baton indicates the sonic register on the instrument: the lower the baton, the lower the pitch on the instrument; the higher the baton, the higher the pitch on the instrument.

After the sign for “Graphic Information” is given, the first movement of the baton acts as a downbeat. When the baton stops, instrumentalists stop.

## Supplementary Note

The directive should be executed in a space, time, and tempo that allows for a clear articulation. Instrumentalists are encouraged to use rests and space whenever appropriate.

# Accompany Me/Imaging/ Shaping



## Sign/Gesture

Left hand pointing to chest, followed by gestural illustrations of sonic/rhythmic ideas.

## Signification

A developmental device to initiate or transform/modify sonic information/images through gestural suggestion/appropriation. Indicates that the instrumentalist is to interpret what she/he perceives in tandem with the conductor.

## Explanation

This sign may be used in three instances:

### 1. Accompany Me:

Indicates that the instrumentalist is receiving new direction at the moment the sign is given. The instrumentalist is to accompany, join, or follow the conductor's direction or place (see, for instance, "Accelerando-Ritardando with Baton").

### 2. Imaging:

Indicates that the initiation of collaborative ideas will take place, based on the conductor's gestural suggestion. After the sign is given, the conductor displays a visual representation/illustration of a sonic idea, which is then elaborated on by the instrumentalists.

### 3. Shaping:

Indicates that the collaborative development of (an) existing sonic idea(s) will take place. After the sign is given, the conductor gesturally captures

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**Supplementary Note**

(applied to “Imaging”  
and “Shaping”)

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**Nota bene**

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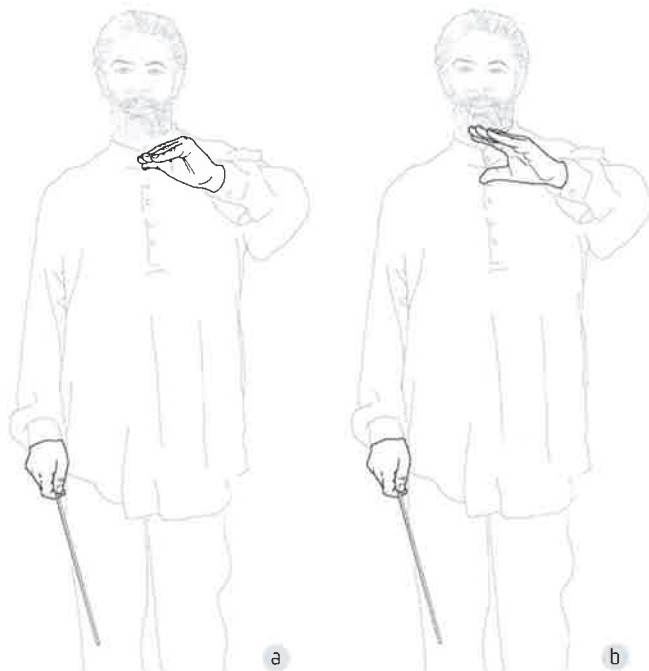
and appropriates an existing sonic idea, then applies a visual image/description for that same idea to be modified and/or redirected together with instrumentalists.

The conductor, either by graphic or rhythmic contour, may initiate, modify, elaborate, and/or embellish sonic information by making it longer or shorter in duration, higher or lower in pitch, softer or louder in dynamic, foreground, mid-ground or background in depth.

“Accompany Me” may also be used to instruct designated instrumentalists to join the conductor in executing a directive currently being given to other members of the ensemble.

Furthermore, it may be used when multiple directives are distributed among the ensemble. In this case, while some instrumentalists are executing a given directive (for instance, a “Memory” or a section of a notated work), the conductor may address additional members of the ensemble with the “Accompany Me” sign, and give them a new, different directive (for instance, a series of “Sustains”).

# Ground/Trap-Sample-Loop



Gesture

Left hand, four fingers meet thumb, at chest to chin level. Followed by the opening of the four fingers (for electronic instruments) or by a downbeat (for acoustic instruments).

Signification

For electronic instruments: to “trap-sample.” For acoustic instruments: to prepare to “ground.” The ground is a layer of sound that may or may not be a harmonic/enharmonic progression and that is a continuous and recurring variation of “sound fabric.”

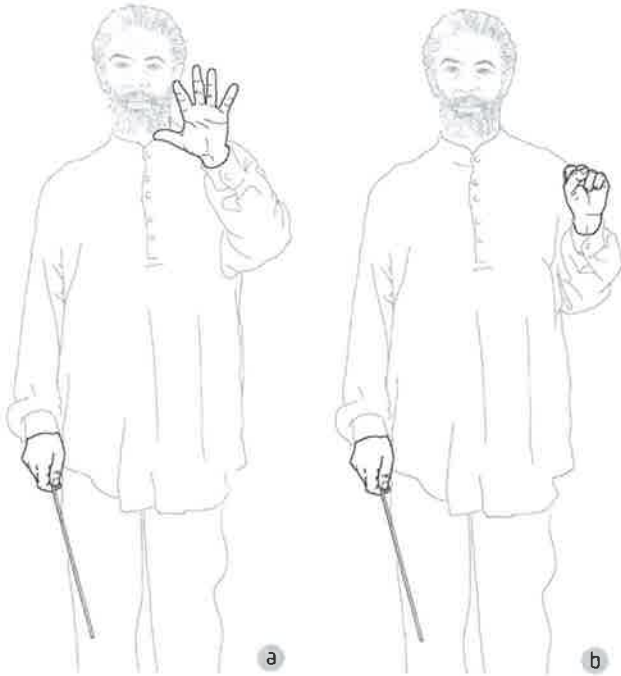
Explanation

For live samples and digital delays: to record, capture (trap/loop) general or specific information that is then continued. For acoustic and amplified acoustic instruments: to instate a vamp/bed (of sound) – ostinato, ground, or any combination thereof – that is continuous and recurring.

Nota bene

The activation of the directive may also be at the discretion of the instrumentalist.

# Event



## Gesture

A grabbing motion/gesture with the left hand ending in a fist at mid-chest level (parallel to body), palm facing the ensemble.

Followed by a downbeat.

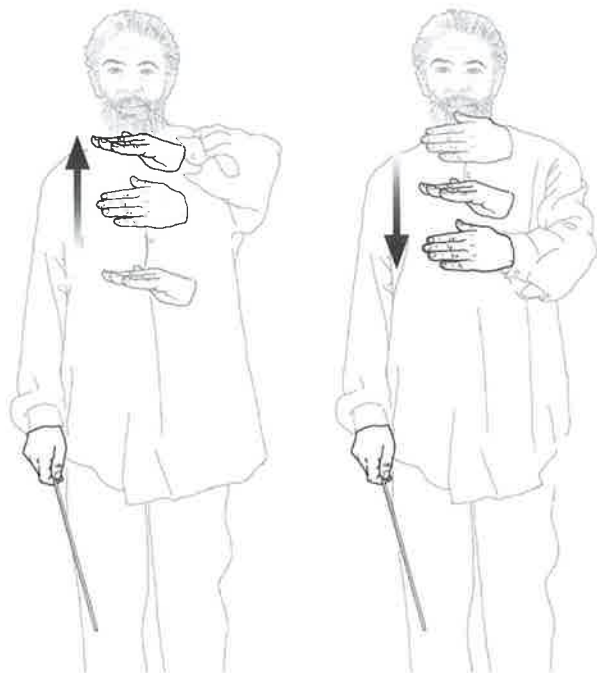
## Signification

To make contributions (in phrases) lasting the length of a breath and brought to an end.

## Explanation

To create collective occurrence of individual circumstantial events.

# Arpeggio



## Gesture

Left hand, palm facing downward at chest level, quivering and moving upward (for an ascending arpeggio) or downward (for a descending arpeggio).

Followed by a downbeat.

## Signification

The creation and production of an arpeggio. Melodic succession of tones/pitches/notes/sounds, going either up or down, as indicated.

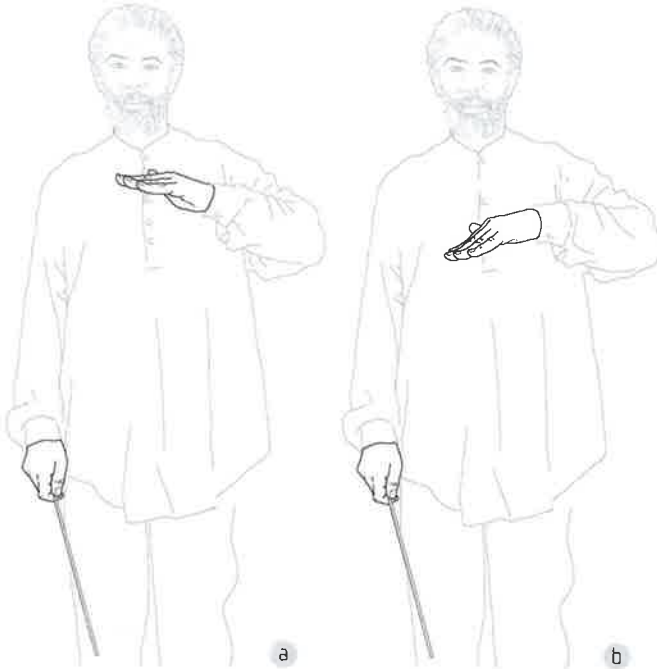
## Explanation

When the “Arpeggio” directive is given, followed by a downbeat, the instrumentalist elaborates and embellishes whatever she/he is doing through arpeggiation.

## Supplementary Note

The rhythm and duration of the arpeggio may be determined by the conductor, or be at the discretion of the instrumentalist.

# Pedal/Splash-Crash



## Gesture

Left hand, palm facing downward in front of chest, moving up and down from wrist.

Followed by a downbeat.

## Signification

Attack and decay (*diminuendo*).

## Explanation

Pedal is an effect that can be achieved by thinking of a piano or vibraphone with the sustain pedal down; a strong attack and a natural decay, until all sound has diminished.

## Supplementary Note

How each instrumentalist imitates and achieves this effect is dependent on how each perceives this notion on their particular instrument.

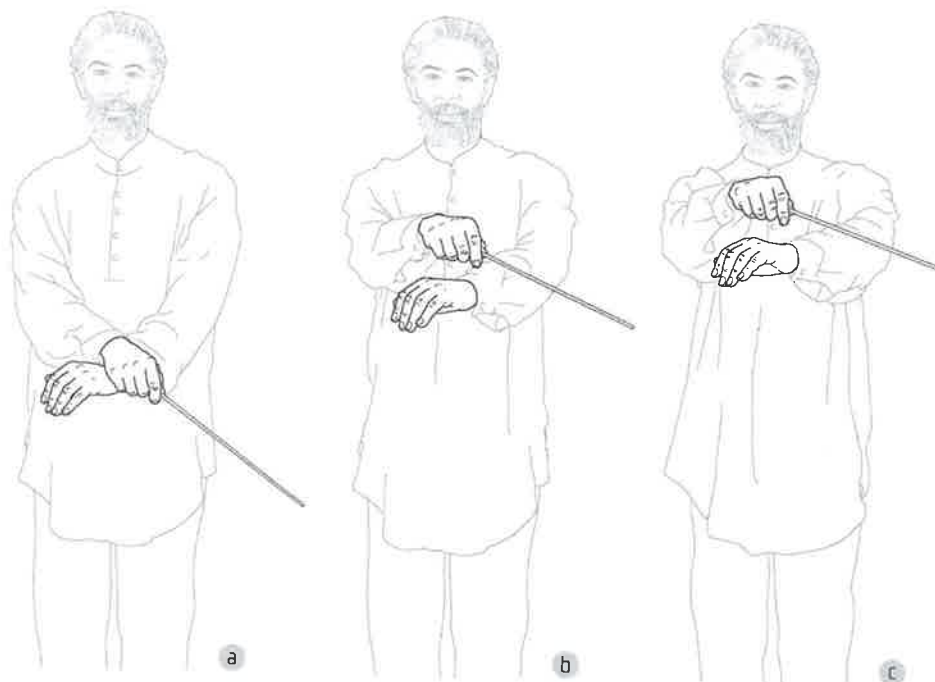


# Call and Response



|               |  |
|---------------|--|
| Sign          | Left hand, palm to left ear, while designating the “caller” with the right hand.<br>Followed by a downbeat.  |
| Signification | To establish exchanges between caller and responder.   |
| Explanation   | This sign indicates that an instrumentalist will be assigned to initiate and lead the call, while additional designated instrumentalists will respond to the call for the same duration. The “Call and Response” may be activated by either a single downbeat to the caller, or by separate downbeats to the caller and the respondents. |

# Breath



## Gesture

Arms begin crossed at wrist, at waist level, then move upward or downward.

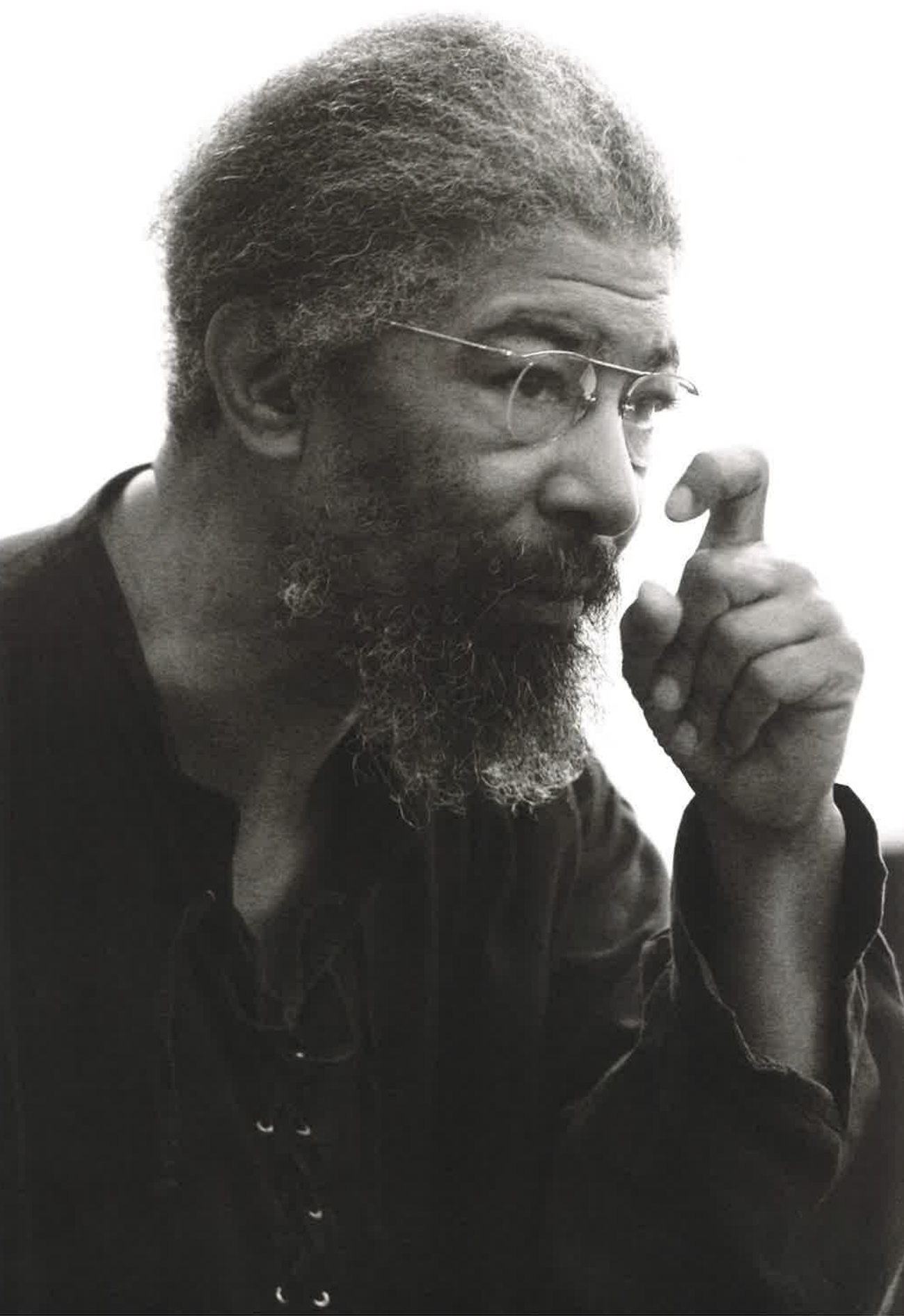
## Signification

An impulse of rising or falling phrase progression or harmonization of motivic elaboration and/or embellishment that stimulates crescendo, tension/intensity, cadence, and anticipation.

## Explanation

This directive is intended as a long pick up, upbeat, lead-in, or roll off for rhythmic, melodic, and/or harmonic impulse progression, in anticipation of a forthcoming event. Response is immediate; no downbeat is given.





k Conduction Directives  
Effects/Instrument-  
Specific Directives

- Harmonics
- Stops
- Vibrato
- Tremolo
- Pizzicato
- Arco
- Strum
- Trill
- With Mute/Without Mute

The following instrument-specific directives can be applied to any other Conduction directives, so as to attain a particular manner of execution (as, for instance, in a series of “Sustains” played by stringed instruments as “Harmonics” only).

# Harmonics



**Sign** Left hand, thumb and index finger forming a small “o” at chest level.

**Signification** To only use harmonics.

# Stops



Sign

Left hand, fingers in palm at waist level. Two fingers for double stops, three fingers for triple stops, four fingers for quadruple stops.

Signification

To apply double, triple, quadruple stops, as indicated.



# Vibrato



Gesture

Left hand, fingers oscillating (fluctuating) front to back (toward palm) at shoulder level.

Signification

To apply vibrato.

## = Tremolo



Gesture

Left hand, palm facing hip, pointing downward, quivering.

Signification

To produce tremolo.

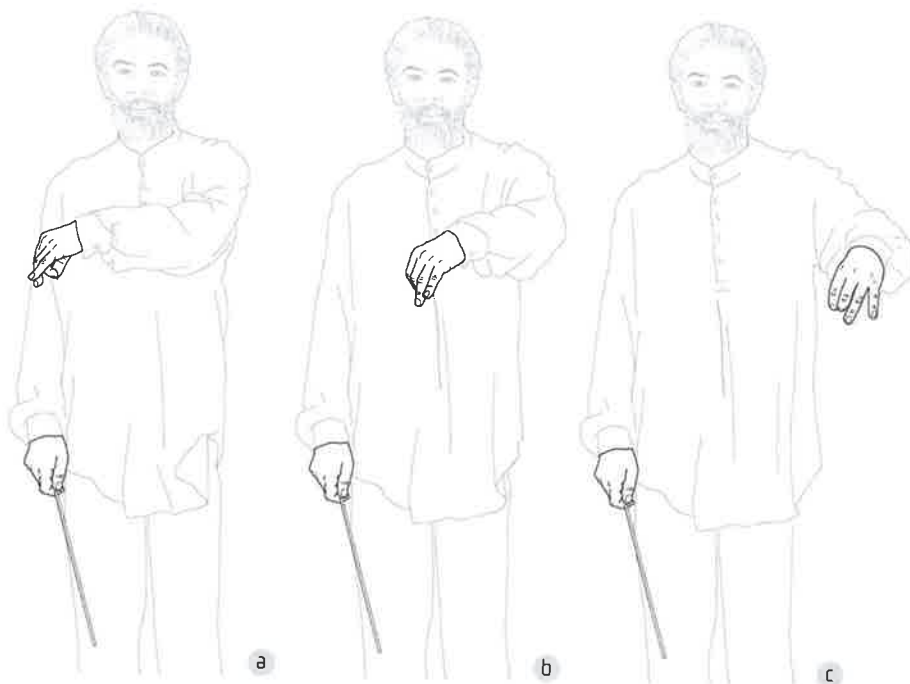
# Pizzicato



Gesture Left hand, index finger plucking, chest to face level.

Signification To pluck the strings.

# Arco



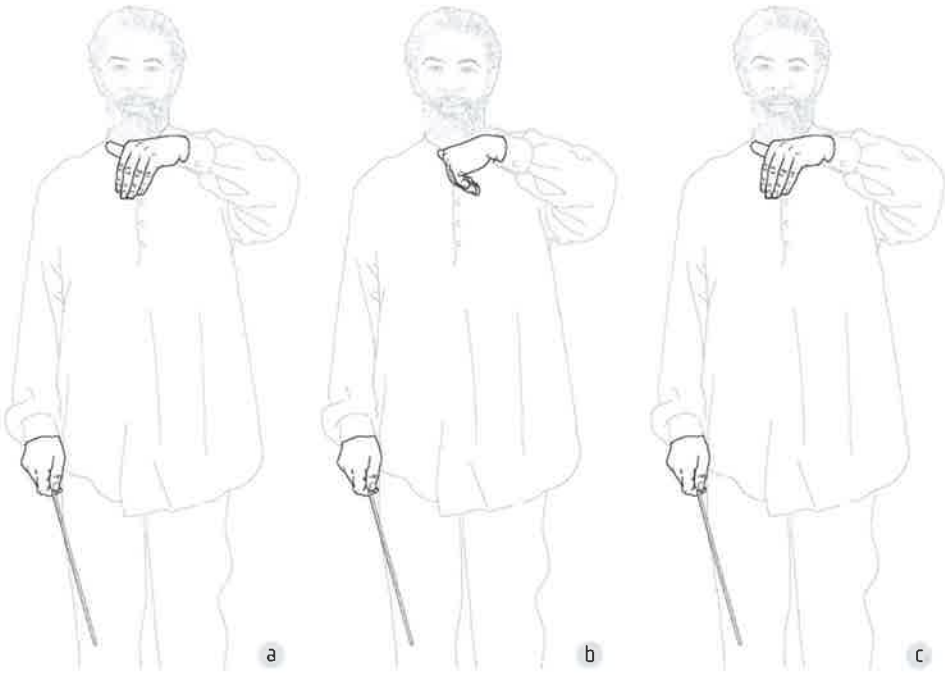
Gesture

Left hand, thumb, index, and middle fingers touching, moving right to left at chest level.

Signification

To use a bow.

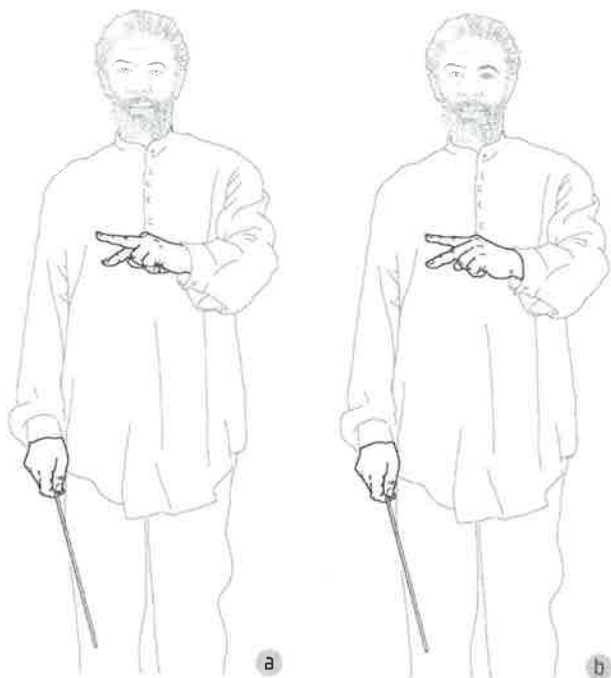
# Strum



Gesture Left hand strum/shake at neck level.

Signification To strum (play rhythm).

# Trill



Gesture

Left hand, palm facing downward, index and middle fingers moving upward and downward, alternating, at chest level.

Signification

To trill between two pitches at a given tempo, at the discretion of the instrumentalist.

## With Mute/Without Mute



**Gesture** Left hand, as if with mute, putting in/taking out, at chest level.

**Signification** To use a mute.





## L Conduction Directives

### Score-Related Directives

- Go Forward
- Go Back
- Section Designation
- Top
- Coda

# Go Forward



Sign

Left hand, index finger pointing to the right.  
Followed by a downbeat.

Signification

Indicates move on to the next section or phrase of a notated work.

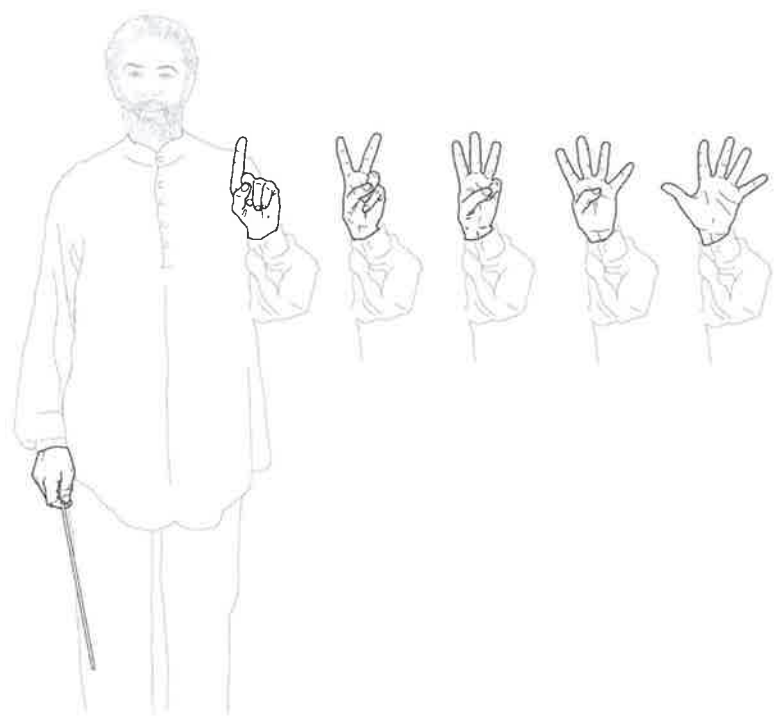
# Go Back



**Sign** Left hand, thumb pointing to the left.  
Followed by a downbeat.

**Signification** Indicates go back to the last section or phrase of a notated work.

# Section Designation



**Sign** Left hand numerical designation (1, 2, 3, 4, etc.), chest high. Followed by a downbeat.

**Signification** Indicates go to designated section of a notated work.

# Top



Gesture

Left hand, index finger touching the top of the head.  
Followed by a downbeat.

Signification

Indicates go to the beginning (section 1) of a notated work.

# Coda



Gesture

Left hand, clenched fist, between head and shoulder high, facing the conductor.  
Followed by a downbeat.

Signification

Indicates go to the final section (coda) of a notated work.

