**Formulating music, laminating action:**

**instruction and correction in ensemble music workshops**

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In recent decades, a growing body of literature has been devoted, from a variety of disciplinary perspectives such as anthropology, ethnomusicology, sociology and conversation analysis, to interaction in music settings, shedding light on issues such as group collaborative practices, apprenticeship, professional identity, and the organisation of music action through a multeplicity of semiotic resources, both in performance and in rehearsals and in music classes (see Faulkner 1973, Malhotra 1981, Berliner 1994, Monson 1996, Poggi 2002, Boyes Bräm & Bräm 2004, Feld et al. 2004, Gritten & King 2006, Haviland 2007, Duranti 2009, Streeck & Henderson 2010, Haviland 2011, among others).

Taking such investigations as a departure point, in my presentation I will discuss an on-going study on interaction among musicians in the context of instructional activities. The focus is on ensemble music workshops devoted to *Conduction®*, a practice developed by US composer and conductor Mr. L.D. "Butch" Morris and based on a codified lexicon of gestures utilized "to modify or construct a real-time musical arrangement or composition" (www.conduction.us),without or with reference to notated music; the exploratory analysis presented here, carried out within a multimodality-oriented conversation analysis framework, is based on a corpus of 5 audio- and videorecorded workshops held in Italy by Mr. Morris to groups of Italian music students and to professional musicians from Italy and the US.

After providing a brief characterization of *Conduction*, I will focus on the way in which participants negotiate how Conduction gestural directives, which are not known to attending musicians, are to be 'translated' into music action. In particular, I will examine 1) sequences in which the conductor first introduces a new directive and 2) sequences in which the conductor formulates music activity as just-performed, as a way to do correction work (Weeks 1985, Weeks 1990, 1996, 2002, see also Keevallik 2010 and Lindwall & Ekström 2007). I will thus look at how various semiotic resources (talk, gestural imitation of instrumentalists' actions, vocal exemplifications, verbal and bodily enactments of directive sequences and the activation of a translation sequence) are "laminated" (Goodwin in press) and mutually elaborate each other (Haviland 2007), exploring analogies and differences in the two sequential contexts.