

CCT 630 Seminar in Creativity
Spring 2006 TH 7 – 9:30 PM
Instructor: Ben Schwendener, Artistic Director
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Course description

Expression and evaluation, freedom and discipline, creative production and its' critique-how do these dualities relate to visual and verbal imagination as they are demonstrated in literature and the arts? Specific strategies for eliciting imaginative work in these areas are demonstrated, as are specific strategies for evaluating imaginative works. Finally, this course focuses on ways of helping others (including children) to develop these skills and effectively utilize these strategies.

This semester the course will focus on exploring the natural or objective relationships among the elements available in different creative fields. By understanding such relationships you will be better able to develop your own creative abilities and teach others to do so. The instructor's approach to understanding creative thought and practice flows from using George Russell's "**Lydian Chromatic Concept of Tonal Organization**" to teach piano, music theory, and composition to students of all ages and abilities.

Assessment

Class participants graded on:

1. attendance
2. participation
3. project (there will be no "final exam")

Texts

Fritz, Robert, '**The Path of Least Resistance**', NY: Random House, Fawcett Columbine (1989)

Werner, Kenny, '**Effortless Mastery**', New Albany, Indiana: Jamie Aebersold Jazz, Inc. (1996)

Zappa, Frank (with Peter Occiogrosso), '**The Real Frank Zappa Book**', NY: Poseidon Press/ Simon& Schuster (1989)

Makiguchi, Tsunesaburo, '**Education for Creative Living**' (translated by Alfred Birnbaum, Edited by Dayle M. Bethel), Ames, Iowa: Iowa State University Press (1989)

Kelley, Thomas, '**The Art of Innovation**', NY: random House (2001)

Russell, George, **‘George Russell’s Lydian Chromatic Concept of Tonal Organization – volume one: The Art and Science of Tonal Gravity’** Brookline, MA: Concept Publishing Co. (2001) note: available only through georgerussell.com

Texts will be referenced throughout the semester, and discussed as they pertain to the topics below.

Provisional Schedule of Topics

(The final order and subjects for each week, to be arranged in consultation with students, will be specified in handouts/emails as the course progresses)

- I. FINAL PROJECT: "What do **you** want to create, for yourself and for your students?"
 - Ia. Your personal Bio – creating and/or updating.
- II. The history of George Russell and his Lydian Chromatic Concept of Tonal Organization. (handouts supplied). The LCC explains how the elements of music behave; it gives the student a ‘Language’ - a ‘Language behind the music’, or a ‘Language behind your thoughts’. The LCC opens up music possibilities in a new and wholistic way.
- III. Intuitive knowledge and the uncovering of new ideas.
- IV. The understanding of Physical laws and their effect on creative processes; application of the definition of 'Scale' to the various educational and artistic disciplines of class participants.
Objectivity in Art: “What defines objective materials/ components in a given (artistic) discipline?”
- V. ‘Vertical’ and ‘Horizontal’ forces in music and their broader implications.
- VI. 'The Real Frank Zappa'; the Compositional Process.
- VII. Interpretations of 'Customized Education': Discussion of a general definition along with private and corporate models of implementation. Creation by a group through sensitivity to individual strengths and weaknesses.
- VIII. Creative processing challenges in teaching children and adults. Individual diagnostics. Classroom dynamics and the challenges they present.
“How do you inspire ‘Motivation’?”
- IX. Music and the 'Law of Correspondences'. John Coltrane’s ‘Giant Steps’ and the equilateral triangle: “Objective Art” – The Pyramids conveying the message of the Law of Three, active, passive, neutralizing, etc. “What is, or could be termed ‘Objective Art’?”
- X. Defining ‘Aim’. Contributing something uniquely your own.

XI. Presentations on Individual term projects (usually takes at least two entire class sessions)