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removal of that block and the resting of my conscious allowed the inspiration to break through. It is very important to work in such a way as to allow this communication of subconscious and conscious, and to also teach the conscious to listen.

THE TWO MYSTERIES OF CREATIVE ABILITY

Throughout history, the ability to be creative has been largely ignored in educational circles. There are two reasons for this which I call the two mysteries of creative ability: One, the mystery of the correct nature and explanation of inspiration and two, the seemingly contradictory roles freedom and discipline play in the creative process. Because of these mysteries most educators decided that creative ability was unteachable. They felt (as most people still do today) that creative children would develop their creative abilities on their own without help or interference, and non-creative children would not develop creative abilities regardless of educational opportunities. Creative ability has come to be regarded as something one is either born with or born without, rather like musical talent was believed to be until Shinichi Suzuki began his talent education method in the 1940's. Suzuki has clearly demonstrated that musical talent belongs to all children if their musical ability is developed properly from an early age. Suzuki, who also uses the name "mother tongue" to describe his method, shows how musical ability can be developed in the same way that children learn to speak their native language between the ages of 0-5. CAD claims that creative ability, like linguistic or musical abilities, exists in all children and can be developed to a very high level given proper training. This idea is clearly at odds with beliefs held by most educators. The unraveling of the two mysteries will clarify the reasons for this disparity.

Mystery #1: Freedom vs. Discipline

Freedom has always been associated with creativity. In order to be creative one needs a great deal of freedom. The question is what kind of freedom? Some experimental educators in attempting to encourage greater creative ability, gave children complete freedom with disastrous results. What they failed to realize was that freedom and discipline are not opposites in education. In combination, a certain type of freedom and a certain type of discipline make - up the perfect formula for educating creative ability.

The formula is:

$$\begin{array}{c} \text{Freedom of Choice} \\ \text{or} \\ \text{Freedom from criticism} \\ + \\ \text{Disciplined practice and repetition of making choices} \\ = \\ \text{Creative Ability} \end{array}$$

Freedom of choice is necessary because creativity is essentially the art of making choices. Choices of good or bad, beautiful or ugly, right or wrong, are how an artist or scientist creates their own unique perspective. Through choices the creator defines his work as his own. If a teacher, parent, or fellow student criticizes a creator's choices that person becomes the creator by virtue of his criticism. That criticism is that person's choice of the correct solution to the given creative problem. Therefore, in order for each individual to develop his own creative ability he must be free to make his own choices without any interruption or criticism.

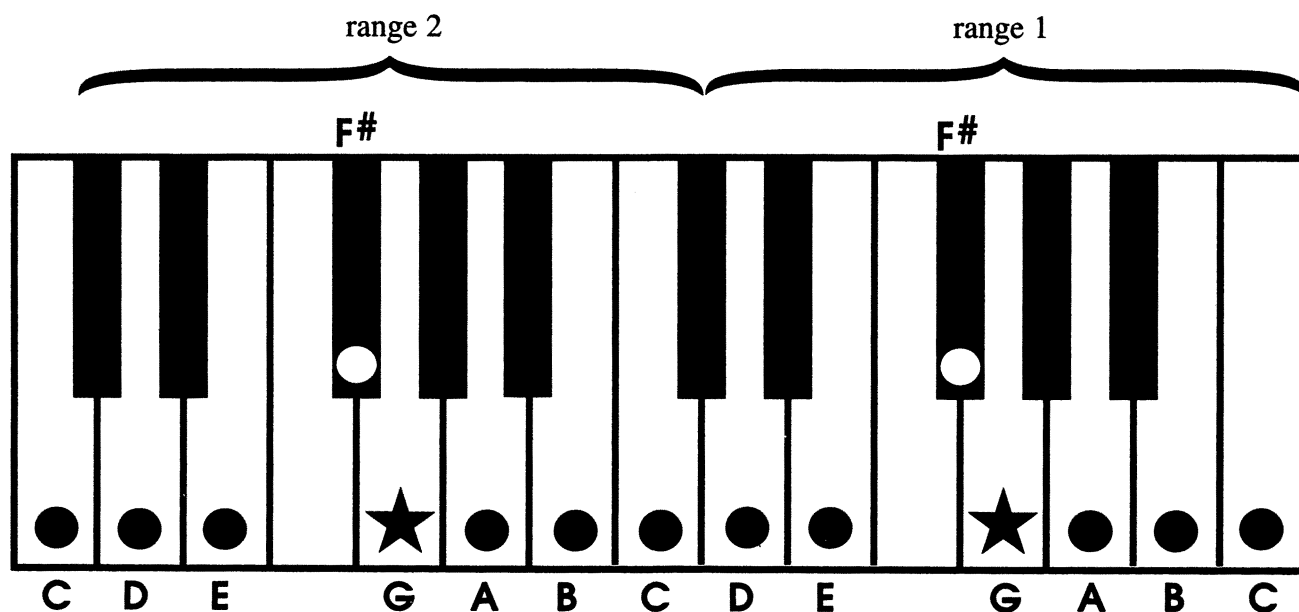
Discipline is also necessary. Repetition of conscious work on a given problem triggers the subconscious to come up with a greater more complete solution to that problem. Without this disciplined work the subconscious will not become involved and will not develop. Of course, the conscious process will not develop either.

PART III

EXERCISES

EXPLANATION OF INSTRUCTIONS

There are six parts to each exercise: Part one is a diagram of the finger pattern to be used and a written explanation of how to describe the key simply to the student. "Clicks" refers to the number of clicks that can be heard before the exercise begins. The purpose of the clicks is to let the student know the tempo (or speed) of the piece before he begins, as well as to let him know when to begin. The number of clicks varies depending on the speed and/or the meter (beats per measure) of the exercise. The following is an explanation of the diagram:



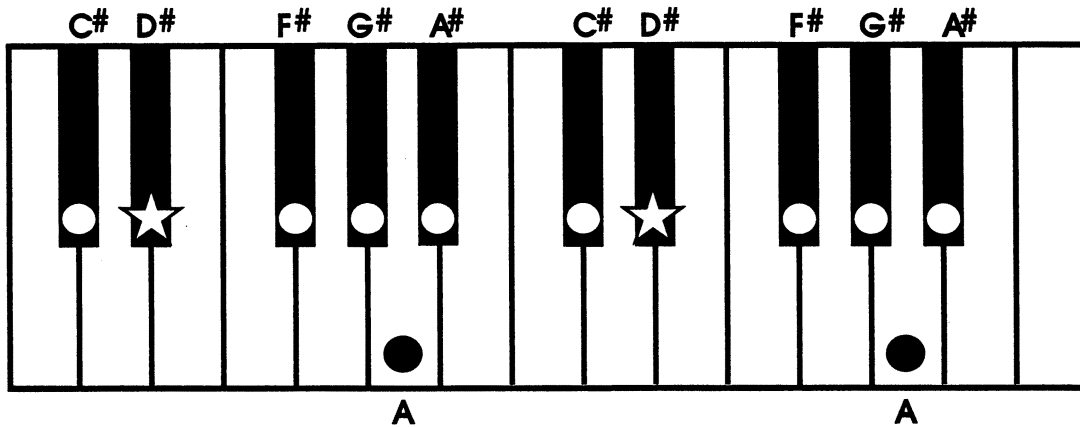
Range: 3, 2 & 1

The diagram is used to demonstrate which keys may be used in a given exercise. The dots and stars indicate which keys may be played. Keys without dots or stars may not be played. Note the 2/3 pattern of black keys to determine where the F# is accurately.

Stars (★) denote the tonic, or primary pitch, of the exercise and in some cases may be used to start and/or end the piece. (The stars are used as an exercise only and do not indicate a right or wrong way to end a piece: many solutions are possible.) Stickers placed on keys may be helpful to the student: i.e. a red one on F, which means don't play this note; and a green one on F#, indicating that this black key may be used.

Range refers to which part of the piano may be used. Starting from the top or upper right side of the keyboard, the first seven white keys make up range 1. The next seven make up range 2, and the next seven range 3, etc. A soft cloth may be used to block off ranges which will not be used.

Exercise #14



Range: 7, 6, 5, 4, 3, 2, and 1 (the whole piano).

① **Key: D# minor blues scale** (This scale uses the same keys as F# Pentatonic plus the white key 'A'. This 'A' is known as a 'blue' note. Use a sticker to mark all the A's for the student, and instruct him to play black keys only except for the white keys with the stickers.) (See diagram for correct sticker placement).

Clicks: 4

② **Basic Instructions:** Use the D# minor blues scale as indicated by the diagram and instructions above. (A cloth or other material may be used to cover the ranges that the student will not be playing.) The student may use only one hand per exercise, and one finger at a time. Beyond these rules the student may play anything he likes. He cannot make a mistake since it is his own creation. The instructor should never interrupt the student once the playing has begun, even if the student is playing in the wrong key or range of the exercise. Upon completion of the exercise, compliment the student and repeat the exercise three or four times. If there is any confusion regarding the rules of the exercise, explain them again between repetitions.

③ Advanced Instructions:

Exercise #1 - Listen carefully to the harmonic pattern: You will notice that it repeats every 12 bars. You will also notice that a new part enters every 12 bars (Hint: In the beginning all the new parts are percussion parts.) Play with the tape imitating the style and rhythm of the new parts as they come in.

Exercise #2 - Play with the tape changing rhythmic and melodic ideas every 12 bars without imitating the tape.

Exercise #3 - Use two hands, alternating between the left and right hand.

Exercise #4 - Use two hands alternating as in Exercise #3, but this time begin the right hand an octave above the last pitch of the left hand each time.

Exercise #5 - Play as in exercise #4 with the additional rule: Begin the left hand an octave below the last pitch in the right hand.

Exercise #6 - Play with two hands simultaneously.

Exercise #7 - Play with two hands, two or three notes per hand simultaneously.

Exercise #8 - Play with two hands, alternating part of the time, and simultaneously the rest of the time.

