

Professor Guerino Mazzola
Spring 2012: MUS 3950: *Musical Creativity*

Course Description

Musical Creativity investigates process of creating a new thing in a given environment and according to a problem or open question. We investigate this process in detail and apply the general process scheme to eleven perspectives of musical creativity (without becoming technical!). We also look into the historical and theoretical background and discuss some more advanced case studies from musical composition, improvisation, and analysis.

Media and Collaboration

Powerpoint slides, our new book *Musical Creativity*. Collaboration with students strongly encouraged.

Prerequisites

Instructor's consent, but most importantly the willingness to understand how and why creativity happens as a process.

Goals and Objectives

We shall follow the book *Musical Creativity*. After a general introduction, we shall essentially go through the eleven tutorials of part II. We shall also discuss some portions of the historical part, the theoretical part, and the four case studies.

Grading

I grade on a scale 0-10 with 0.1 steps: 9.5-10 = A, 9-9.4 = A-, 8.5-8.9 = B+, 7.6-8.4 = B, 7-7.5 = B-, 6.5-6.9 = C; 6-6.4 = C-, 5-5.9 = D, 0-4.9 = F.

Final grade: Class participation 1/3, first paper 1/3, second paper 1/3; no final exam.

First paper due March 19, length = 8 –10 pages (double spaced),

Second paper due May 4, length = 8 –10 pages (double spaced).

Plagiarism will not be tolerated and will lead to failure.

Contact

My office hours are by appointment (room 164).

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Schedule of Classes

I Introduction, history, and ontology

I.1 (We Jan 18)	Introduction	Introduction and the general method of creativity
I.2 (Mo Jan 23)	Introduction	The ontological topography
I.3 (We Jan 25)	Introduction	Short history of creativity research

II *The Tutorial*

II.1 (Mo Jan 30)	Tutorial	(6) Motivational Aspects
II.2 (We Feb 01)	Tutorial	(7) Rhythmical Aspects - Theory
II.3 (Mo Feb 06)	Tutorial	(7) Rhythmical Aspects - Practice
II.4 (We Feb 08)	Tutorial	(8) The Pitch Aspect - Theory
II.5 (Mo Feb 13)	Tutorial	(8) The Pitch Aspect - Practice
II.5 (We Feb 15)	Tutorial	(9) The Harmonic Aspect - Theory
II.6 (Mo Feb 20)	Tutorial	(9) The Harmonic Aspect - Practice
II.7 (We Feb 22)	Tutorial	(10) Melodic Aspects - Theory
II.8 (Mo Feb 27)	Tutorial	(10) Melodic Aspects - Practice
II.9 (We Feb 29)	Tutorial	(11) The Contrapuntal Aspect - Theory
II.10 (Mo Mar 05)	Tutorial	(11) The Contrapuntal Aspect – Practice
II.11 (We Mar 07)	Tutorial	(12) Instrumental Aspects – Theory
II.12 (Mo Mar 19)	Tutorial	(12) Instrumental Aspects – Practice
II.13 (We Mar 21)	Tutorial	(13) Creative Aspects of Serialism - Theory
II.14 (Mo Mar 26)	Tutorial	(13) Creative Aspects of Serialism - Practice
II.15 (We Mar 28)	Tutorial	(14) Large Form Aspects - Theory
II.16 (Mo Apr 02)	Tutorial	(14) Large Form Aspects - Practice
II.17 (We Apr 04)	Tutorial	(15) Community Aspects
II.18 (Mo Apr 09)	Tutorial	(16) Commercial Aspects

III. *Some Theory*

III.1 (We Apr 11)	Theory	(20) Creative Pedagogy
III.2 (Mo Apr 16)	Theory	(21) Creativity in Music Technology
III.3 (We Apr 18)	Theory	(22) Creativity in Composition and Improvisation
III.4 (Mo Apr 23)	Theory	(22) Creativity in Composition and Improvisation

IV. *Case Studies*

IV.1 (We Apr 25)	Case Study	(23) The CD Passionate Message
IV.2 (Mo Apr 30)	Case Study	(26) Beethoven's Six Variations in Sonata op. 109

V *Summary*

V.3 (We May 02)	Summary	<i>Summary/final discussion of creativity theory course</i>
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Mandatory Reference:

Guerino Mazzola, Joomi Park, Florian Thalmann: Musical Creativity. Springer, Heidelberg 2011
(available at the U of M bookstore)

Other references can be found in this book's reference list.