

Improvisation resurgence

- Improvisation across fields: business, medicine, sports, sociology, education, etc.
- Peak episodes: heightened awareness, moment-to-moment conception, freedom from conditioning, communion with surroundings, receptivity to new developments and thus anomalies.
- Musical improvisation may shed light on improvisation in science from theoretical and practical standpoints.

1
00:00:15,980 --> 00:00:21,240
it's getting stopped right now

2
00:00:38,010 --> 00:00:24,670
improvisation and anomalies in music and

3
00:00:42,690 --> 00:00:40,310
I thought I would play for a few seconds

4
00:00:43,950 --> 00:00:42,700
you know some as soon as I walked into

5
00:00:45,780 --> 00:00:43,960
this hall I realize that the flugelhorn

6
00:01:10,680 --> 00:00:45,790
is gonna sound incredible here so I

7
00:01:16,680 --> 00:01:10,690
could not I could not resist it's okay

8
00:01:22,130 --> 00:01:16,690
to applause if you keep plus I didn't

9
00:01:27,480 --> 00:01:22,140
have anything as juicy as ayahuasca or

10
00:01:34,200 --> 00:01:27,490
lucid dreaming orgasm so I thought okay

11
00:01:35,780 --> 00:01:34,210
okay great well I thought I'd start by

12
00:01:38,790 --> 00:01:35,790
talking a little bit about what I do I

13
00:01:41,609 --> 00:01:38,800

technically I'm a professor of music as

14

00:01:46,169 --> 00:01:41,619

Tom mentioned and so I'm qualified to

15

00:01:49,710 --> 00:01:46,179

talk about jazz and what's interesting

16

00:01:51,570 --> 00:01:49,720

is that there's a colleague's that

17

00:01:54,210 --> 00:01:51,580

outside of music are unaware of the fact

18

00:01:58,020 --> 00:01:54,220

that a musical study is largely oriented

19

00:01:59,999 --> 00:01:58,030

towards classical music so jazz

20

00:02:01,949 --> 00:02:00,009

departments even though this is America

21

00:02:04,590 --> 00:02:01,959

jazz apartments are sort of you know

22

00:02:08,100 --> 00:02:04,600

outlying areas and so when you if you go

23

00:02:09,449 --> 00:02:08,110

to jazz education conventions and I know

24

00:02:10,949 --> 00:02:09,459

this is going to kind of ring true in a

25

00:02:14,130 --> 00:02:10,959

sense if you transpose it to your area

26

00:02:16,440 --> 00:02:14,140

we have often thousands of people

27

00:02:18,930 --> 00:02:16,450

dealing with this kind of thing all over

28

00:02:20,699 --> 00:02:18,940

the world commiserating about life at

29

00:02:24,559 --> 00:02:20,709

the edge as a jazz musician you know

30

00:02:29,160 --> 00:02:24,569

teaching music and a largely classical

31

00:02:31,350 --> 00:02:29,170

field and and I realized you know you

32

00:02:33,420 --> 00:02:31,360

know those of us do those of you dealing

33

00:02:37,620 --> 00:02:33,430

with in the sciences with anomalies you

34

00:02:40,530 --> 00:02:37,630

have this the same thing about in the

35

00:02:42,270 --> 00:02:40,540

last 10 years or so a very discernible

36

00:02:45,720 --> 00:02:42,280

movement in higher education to bring

37

00:02:48,690 --> 00:02:45,730

meditation practices into the classroom

38

00:02:50,220 --> 00:02:48,700

has been has been seen and I've been

39

00:02:52,440 --> 00:02:50,230

somewhat involved in this kind of thing

40

00:02:54,059 --> 00:02:52,450

too so when I go to Mike when I go to

41

00:02:56,460 --> 00:02:54,069

jazz conventions I say hey listen I get

42

00:02:59,039 --> 00:02:56,470

to commiserate on on three fronts now

43

00:03:02,430 --> 00:02:59,049

not just one and it's been a very

44

00:03:03,900 --> 00:03:02,440

interesting kind of experience and you

45

00:03:06,860 --> 00:03:03,910

know what's what's really fascinating

46

00:03:10,350 --> 00:03:06,870

about it is that in all of these areas

47

00:03:13,830 --> 00:03:10,360

if you look to the roots of the respect

48

00:03:15,630 --> 00:03:13,840

of knowledge traditions what what things

49

00:03:19,259 --> 00:03:15,640

are the areas that are sort of treated

50

00:03:21,360 --> 00:03:19,269

as anomalous are actually practices or

51
00:03:23,309 --> 00:03:21,370
areas that were core to the respective

52
00:03:25,140 --> 00:03:23,319
knowledge traditions for instance in the

53
00:03:28,229 --> 00:03:25,150
European classical tradition Mozart and

54
00:03:30,809 --> 00:03:28,239
Brahms and Chopin and Liszt and mainly

55
00:03:33,300 --> 00:03:30,819
the you know like it just a two or three

56
00:03:34,979 --> 00:03:33,310
hundred years ago the most of the

57
00:03:38,030 --> 00:03:34,989
musicians in in that tradition were

58
00:03:41,309 --> 00:03:38,040
improvisers and now in in musical study

59
00:03:43,740 --> 00:03:41,319
improvisation is anomalous in a sense

60
00:03:44,699 --> 00:03:43,750
it's not that word is not used so very

61
00:03:47,940 --> 00:03:44,709
interesting and when you look at

62
00:03:50,460 --> 00:03:47,950
meditation you know even in even in the

63
00:03:51,990 --> 00:03:50,470

Western intellectual tradition I think

64

00:03:55,680 --> 00:03:52,000

there's increasing awareness coming up

65

00:03:58,080 --> 00:03:55,690

now that the you know going back to the

66

00:03:59,670 --> 00:03:58,090

Greeks that that you know that whole

67

00:04:00,839 --> 00:03:59,680

philosophy culture dition was very much

68

00:04:02,819 --> 00:04:00,849

I get not just an intellectual

69

00:04:06,330 --> 00:04:02,829

philosophical tradition but a Content

70

00:04:08,280 --> 00:04:06,340

that if a content of tradition and

71

00:04:09,509 --> 00:04:08,290

Pierre had those happens to be a

72

00:04:11,309 --> 00:04:09,519

philosopher who's been writing about

73

00:04:15,240 --> 00:04:11,319

this quite a bit that you might know of

74

00:04:17,310 --> 00:04:15,250

and then this whole idea of anomalies

75

00:04:19,080 --> 00:04:17,320

which you know it's a very you know we

76

00:04:22,529 --> 00:04:19,090

sort of create these categories around

77

00:04:24,270 --> 00:04:22,539

things that seem to be you know on the

78

00:04:26,250 --> 00:04:24,280

fringes but the fringes are in

79

00:04:29,460 --> 00:04:26,260

relationship to kind of perspective in

80

00:04:30,960 --> 00:04:29,470

itself I mean so what we saw is when you

81

00:04:32,969 --> 00:04:30,970

look deeper into the tradition of

82

00:04:35,730 --> 00:04:32,979

scientific inquiry there I think there

83

00:04:38,040 --> 00:04:35,740

was a much more kind of robust

84

00:04:43,500 --> 00:04:38,050

receptivity to or towards things that

85

00:04:44,790 --> 00:04:43,510

are considered anomalous so there's in

86

00:04:47,370 --> 00:04:44,800

recent years has been kind of a

87

00:04:51,089 --> 00:04:47,380

resurgence of interest in improvisation

88

00:04:53,490 --> 00:04:51,099

not just in music but in a wide variety

89

00:04:56,820 --> 00:04:53,500

of fields and I think of improvisation

90

00:04:57,990 --> 00:04:56,830

is kind of a you know the surface of

91

00:04:59,940 --> 00:04:58,000

different kinds of improvising

92

00:05:02,510 --> 00:04:59,950

improvisation would appear quite

93

00:05:05,790 --> 00:05:02,520

different from one another

94

00:05:07,980 --> 00:05:05,800

musicians we create sounds you know

95

00:05:09,089 --> 00:05:07,990

Binet business entrepreneurs are dealing

96

00:05:10,770 --> 00:05:09,099

with sort of you know marketing

97

00:05:11,969 --> 00:05:10,780

strategies and that sort of thing but

98

00:05:14,459 --> 00:05:11,979

when we look at this sort of the inner

99

00:05:16,589 --> 00:05:14,469

workings of the improvisational

100

00:05:19,800 --> 00:05:16,599

experience especially as evidenced in

101

00:05:22,980 --> 00:05:19,810

peak episodes that we see a considerable

102

00:05:24,420 --> 00:05:22,990

common ground between these modes of

103

00:05:28,459 --> 00:05:24,430

creativity and I think of improvisation

104

00:05:30,719 --> 00:05:28,469

its kind of a core creative awareness

105

00:05:33,390 --> 00:05:30,729

heightened a moment-to-moment conception

106

00:05:35,550 --> 00:05:33,400

freedom from conditioning communion with

107

00:05:37,380 --> 00:05:35,560

surroundings heightened receptivity to

108

00:05:40,680 --> 00:05:37,390

new developments and I'll go into this

109

00:05:41,909 --> 00:05:40,690

in a little bit more that in music we

110

00:05:44,250 --> 00:05:41,919

don't really use the term anomaly

111

00:05:46,980 --> 00:05:44,260

anomaly so much but I mean that parallel

112

00:05:49,379 --> 00:05:46,990

is clear there is sort of in these

113

00:05:51,270 --> 00:05:49,389

heightened States and I'm sure that the

114

00:05:53,909 --> 00:05:51,280

great sign that you know they like to

115

00:05:55,740 --> 00:05:53,919

see the artists scientists and you know

116

00:05:57,300 --> 00:05:55,750

creative practitioners in many fields

117

00:05:59,940 --> 00:05:57,310

kind of tapped into the same thing where

118

00:06:02,610 --> 00:05:59,950

new developments that kind of challenged

119

00:06:04,560 --> 00:06:02,620

you know existing norms would not regard

120

00:06:06,450 --> 00:06:04,570

they were they were regarded with the

121

00:06:07,890 --> 00:06:06,460

sort of the sense of judgment that that

122

00:06:09,930 --> 00:06:07,900

kind of prevails in a more ordinary

123

00:06:11,850 --> 00:06:09,940

state of consciousness there I think

124

00:06:14,010 --> 00:06:11,860

when we get into this height creative

125

00:06:16,469 --> 00:06:14,020

state or improv is the Tauri state what

126

00:06:19,800 --> 00:06:16,479

regardless of feel that there's a

127

00:06:22,080 --> 00:06:19,810

cognitive stuff a more fluid engagement

128

00:06:24,959 --> 00:06:22,090

with whatever objects of perception that

129

00:06:26,940 --> 00:06:24,969

we're dealing with so in a certainly in

130

00:06:29,010 --> 00:06:26,950

music you know the idea of sort of

131

00:06:31,500 --> 00:06:29,020

radical departures from the norm sort of

132

00:06:32,519 --> 00:06:31,510

in that improv Tory state it's you know

133

00:06:35,159 --> 00:06:32,529

for improvisers

134

00:06:37,709 --> 00:06:35,169

you know it's kind of like you know it's

135

00:06:40,830 --> 00:06:37,719

a much lower stakes kind of variation

136

00:06:42,180 --> 00:06:40,840

from the norm you might say and so there

137

00:06:46,290 --> 00:06:42,190

may be insights from musical

138

00:06:47,580 --> 00:06:46,300

improvisation that to be gained in that

139

00:06:51,600 --> 00:06:47,590

can be applied to other fields in

140

00:06:54,029 --> 00:06:51,610

particularly science now here's a few

141

00:06:56,159 --> 00:06:54,039

here's a few quotes this is one of my

142

00:06:58,110 --> 00:06:56,169

favorite ones from jazz so even even

143

00:07:00,230 --> 00:06:58,120

you know there's is it possible that

144

00:07:02,820 --> 00:07:00,240

there are anomalies within anomalies

145

00:07:04,860 --> 00:07:02,830

such as is anomalous in the broader

146

00:07:06,450 --> 00:07:04,870

spectrum of musical study and then even

147

00:07:09,360 --> 00:07:06,460

within jazz we have what we call the

148

00:07:11,129 --> 00:07:09,370

Jazz Wars I don't know if you have

149

00:07:14,399 --> 00:07:11,139

things like that in science but I'm sure

150

00:07:16,290 --> 00:07:14,409

I'm sure you different and so this is

151
00:07:18,480 --> 00:07:16,300
from Andre oh dear each of us has been a

152
00:07:19,679 --> 00:07:18,490
classifier and when you get to any time

153
00:07:21,390 --> 00:07:19,689
you get to the word jazz here you can

154
00:07:22,980 --> 00:07:21,400
just put it put in the word science and

155
00:07:24,839 --> 00:07:22,990
yield there we have liked a certain

156
00:07:26,999 --> 00:07:24,849
quality and a certain kind of jazz a

157
00:07:29,189 --> 00:07:27,009
certain kind of science and this is this

158
00:07:32,550 --> 00:07:29,199
is if another kind lacks that quality

159
00:07:36,330 --> 00:07:32,560
our reflex may be to exclude it from the

160
00:07:38,339 --> 00:07:36,340
world of jazz we need to be protected

161
00:07:39,749 --> 00:07:38,349
and be assured familiar sound or

162
00:07:42,749 --> 00:07:39,759
surroundings are the best shield against

163
00:07:44,189 --> 00:07:42,759

fear we wear which a preventive war you

164

00:07:46,439 --> 00:07:44,199

all know what that is destroying the

165

00:07:48,659 --> 00:07:46,449

enemy before he can destroy us anything

166

00:07:50,249 --> 00:07:48,669

that can't be immediately assimilated

167

00:07:52,619 --> 00:07:50,259

already familiar and admired Merle is

168

00:07:54,329 --> 00:07:52,629

destroyed before it can affect our

169

00:07:58,260 --> 00:07:54,339

sensibility in any way and you know I

170

00:07:59,909 --> 00:07:58,270

was actually frantically looking for now

171

00:08:01,409 --> 00:07:59,919

sort of parallels in science and I

172

00:08:03,089 --> 00:08:01,419

couldn't find anything I know you have

173

00:08:06,089 --> 00:08:03,099

them where you have this militaristic

174

00:08:07,260 --> 00:08:06,099

sort of reaction to anomalous sort of

175

00:08:11,010 --> 00:08:07,270

things but I just picked up Dean

176

00:08:13,950 --> 00:08:11,020

Raiden's two books ago I guess now and

177

00:08:15,899 --> 00:08:13,960

found a few things my opinion concerning

178

00:08:17,249 --> 00:08:15,909

the findings of parapsychologists is

179

00:08:21,170 --> 00:08:17,259

that many of them are dependent on

180

00:08:23,999 --> 00:08:21,180

clerical statistical errors in fraud and

181

00:08:25,379 --> 00:08:24,009

this is a kind of a juicy one too if

182

00:08:26,519 --> 00:08:25,389

such results are correct we might as

183

00:08:28,589 --> 00:08:26,529

well turn the National Institute of

184

00:08:31,769 --> 00:08:28,599

Standards technology into a casino in

185

00:08:33,719 --> 00:08:31,779

our physics classes into seances I don't

186

00:08:38,790 --> 00:08:33,729

know if we have now we have division for

187

00:08:43,939 --> 00:08:38,800

sure and music but I guess not quite

188

00:08:46,560 --> 00:08:43,949

like that so let's go into a little bit

189

00:08:48,480 --> 00:08:46,570

what you might call the inner mechanics

190

00:08:51,269 --> 00:08:48,490

of the improvisation anomalies

191

00:08:54,600 --> 00:08:51,279

relationship I have this thing called by

192

00:08:56,100 --> 00:08:54,610

the artist paradox which is it can

193

00:08:58,530 --> 00:08:56,110

really be applied to just about any

194

00:09:00,300 --> 00:08:58,540

field where you'd have you have the

195

00:09:02,370 --> 00:09:00,310

necessity to develop the craft in your

196

00:09:04,970 --> 00:09:02,380

field you have to you know what music we

197

00:09:07,189 --> 00:09:04,980

call our chops and to develop

198

00:09:08,269 --> 00:09:07,199

laughter you have to and I think music

199

00:09:10,939 --> 00:09:08,279

and sports are actually particularly

200

00:09:13,069 --> 00:09:10,949

vivid in this way you have to practice

201
00:09:15,199 --> 00:09:13,079
every day in many hours a day over years

202
00:09:17,269 --> 00:09:15,209
and you kind of internalize certain you

203
00:09:19,519 --> 00:09:17,279
know kind of your skill set at the same

204
00:09:21,769 --> 00:09:19,529
time there's a price tag that comes with

205
00:09:23,710 --> 00:09:21,779
that and what is that that is there's an

206
00:09:28,150 --> 00:09:23,720
inherent tendencies towards conditioned

207
00:09:31,579 --> 00:09:28,160
patterns that inhibit creativity inhibit

208
00:09:36,230 --> 00:09:31,589
spontaneity inhibit the ability to be

209
00:09:39,199 --> 00:09:36,240
able to engage in a given moment sort of

210
00:09:44,259 --> 00:09:39,209
just on the in that terms of that moment

211
00:09:46,759 --> 00:09:44,269
without all these attachments to past

212
00:09:51,670 --> 00:09:46,769
behaviors and in future sort of

213
00:09:53,810 --> 00:09:51,680

expectations so how is the paradox

214

00:09:57,259 --> 00:09:53,820

resolved in an expanded state of