

# Performance Workshop & Teacher Training in Creative Ability Development with Alice Kay Kanack

In 1984 Dr. Suzuki nicknamed Alice Kay Kanack “Mozart’s Mother” for her ground breaking work in the development of creativity in young children. Since that time, Kanack has written multiple books on Creative Ability Development including “Musical Improvisation for Children,” the “Fun Improvisation” series for violin, viola, cello and piano, “Improvising String Quartets,” and the new “Fantasies & Basslines - Creative Ability Development Book 2”, 25 Improvisational Puzzles for Violin, Viola, Cello, or Piano.

Student observations at all levels

Improvisation workshops for participants

CAD pedagogy classes - Philosophical discussions

Introduction to scientific research on creativity

Basic keyboard improvisation skill building classes

Experience the magic of this unique system!

The Creative Ability Development pedagogical system is based on the disciplined practice of free improvisation over given musical structures. The style is predominantly classical. There are multiple levels to this approach ranging from the absolute beginner to the professional. The workshop will help you hone your own innate creativity while simultaneously developing the pedagogical skills to share the method with your students and peers.

**August 17-21, 2015**

**The Kanack School of Music, Inc.**

**2077 South Clinton Ave. Rochester, NY 14618**

## Testimonials

*The Creative Ability Development Teacher Training dramatically changed the way that I approach private lessons and chamber ensembles. Alice Kanack brilliantly explained the scientific theories behind her improvisation method, and encouraged all to experience the activities firsthand. The casual atmosphere of the Kanack School of Music combined with CAD's approach made the teacher training a playground for my fellow teachers and I to experiment with our improvisation skills while observing Alice's mastery. In addition to observing Alice and my classmates, I found that observing students at a variety of levels was essential. The rich culture of improvisation and excellent students at the Kanack School demonstrated the capability of CAD as a viable method easily approachable to me as a private teacher and school music instructor. Following the CAD teacher training, I found myself filled with confidence in my ability to introduce improvisation to my students. The results of including CAD in my teaching have been dramatic, and my students have demonstrated improved confidence, technical mastery, and musical sensitivity. I strongly recommend Alice Kanack's Creative Ability Development Teacher Training!*

Drew Robertson – Violist, Violinist, Teacher, Performer

*Alice Kanack has been experimenting with improvisation for the past thirty years with students age two and up. In her work, students studying the Suzuki approach and Creative Ability Development together demonstrated a much more highly developed musicality than their peers who only studied a Suzuki approach.*

*Recently, the evidence garnered in the research by Charles Limb at Johns Hopkins demonstrated a scientific defense for these observations. His research, in combination with Daniel Coyle's observations in "The Talent Code," clearly support the idea that exceptional musicality can be developed through the structured, disciplined practice of improvisational exercises.*

Zachary Preucil – Cellist, Teacher, Writer

*For once, students are not told what or how to play but are allowed to discover their own unique ideas and style. The freedom of expression developed by the students spills over into the playing of their repertoire. This development of creative thinking is also bound to influence and help them in all of life's endeavors.*

Raymond Pickens - Pianist, Composer, Teacher

*The CAD method develops the relationship between the player and the instrument in a very special way. In creating his or her own music, the student learns and experiments with every aspect of the instrument and technique in a fun, creative context. The instrument becomes his or her own, a vehicle for a voice. In improvising, the student, the musician, and the teacher discover -- perhaps for the first time, perhaps again -- that they speak the language of music.*

Margaret Coote – Violist, Teacher, Performer

*From what I have seen, the CAD students seem to all share certain characteristics:*

- 1. A love of the music, their instrument, and what they are doing*
- 2. Warmth, supportiveness, respect toward one another*
- 3. Wonderful concentration*
- 4. Freedom of movement and expression*
- 5. Sensitivity - a musical sensitivity within themselves and a sensitivity to the group and other individuals - both musically and personally*
- 6. Self-acceptance*
- 7. A comfort with performing.*

Judith Fletcher - Violinist, Teacher

*A CAD student carries much of the freedom he has learned through improvising into the other music he is studying. I saw many students playing with beautiful legato--students who would perhaps not be able to have such a sound if it were strictly 'taught.' It also makes a student less afraid to experiment with musical ideas. Also, they probably learn more useful theory than any traditional student.*

Kevin Jacobs - Pianist, Teacher

Registration is available on the web at  
[creativeabilitydevelopment.com/news](http://creativeabilitydevelopment.com/news)  
or by calling 585-244-6910

# Creative Ability Development History

**Early 1980s:** The Creative Ability Development method is conceived by Alice Kay Kanack as an experiment to help a special needs child.

**1984:** Dr. Shinichi Suzuki nicknames Ms. Kanack “Mozart’s Mother” in response to her developing work in creative ability pedagogy. In a public speech at a summer program in Matsumoto, Japan, Suzuki introduces Ms. Kanack to the audience, encouraging them to study her work so that someday all children might “create!”

**1985-1995:** Ms. Kanack continues her work in New York City, finding a home for experimentation at the Third Street Music School Settlement. The first of several tour groups is formed to demonstrate the potential and power of this unique method. At the request of area teachers, Ms. Kanack publishes her first books and CDs. In demand as a lecturer, Ms. Kanack travels the US, Canada, Europe, Australia, and finally returns to Japan.

**1995:** Alfred takes over publishing the Creative Ability Development Series, renaming it “Fun Improvisation for Violin, Viola, Cello and Piano.” Ms. Kanack founds the Kanack School of Music in Rochester, New York.

**1997:** “Musical Improvisation for Children”, a keyboard based book for absolute beginners, is published by Alfred.

**2012:** After spending several summers teaching at the quartet program, “Music at Port Milford,” Ms. Kanack is inspired to write a new book, “Improvising String Quartets.” With the help of Dr. Sera Jane Smolen, this latest addition to the series is completed in 2012. It is published by the newly-formed Creative Ability Development Press and distributed by Alfred.

**2015:** Creative Ability Development Press publishes “Basslines & Fantasies – CAD Book 2”, 25 Improvisational Puzzles in all twelve keys for Violin, Viola, Cello or Piano. With the publication of the new books and several more on the way, Ms. Kanack has resumed guest appearances, teacher training, and lectures internationally.