

Music Improvisation and Scientific Creativity year of training to build the Subconscion and (intuition) *qestbetic* Co-creation, Back, creativity gnt feelig sense of aesthetic beaut Conscion Collaboration noting togther mishearing, misinterpretate serseof Innovation Within Constraint accident or genins? (notation and) - (g II 32) dif PE) (famalion) > social convention between creators. fairing as well.

Force THERE AUTHOR'S Sudjing Evaluation Concepts of Concepts of the Story's world personal touch or faste buttone gens of training IMMERSTON > WRETER'S STYLE AESTHE TEC 7 WORLD BURLDZMG -> Black Box -Chentile Contract Market Buildy (creating Jaing/discussion J SSEAM METER Tooker water musiciais recardy albus (through notation.) hiscommunication? CONSTANTIBLE BY 200 PERSON TO CONTRACT
OF GAINED BY

OF GAINED BY Creature the SMARTPHONE TECHNOLOGY but yields the Line Contating SUBCON SCIOUS 7 Internituent Variabile Product LA DESTRUCTION · Internal Physicish express themselves
their warms for themselves
(usthere their enabling CONTRAINED BY BRUAD MOTENCE TO SHELINGY
OF SOUTAL MEDIA Constraints /

cultures (on similar) Remix Courted Toutet Shamistand & SPHERE OF - Subconscious? Communication Collaboration Positronality musician and scientisk Retellij stories turentur Constiens and Constions Both - And come CREATION J.E. FRITA CAUSTRATUTS draws from. .. Alternative Epistemology A STHETE Both Doden Schwer SOCIAL/CULTURAL NORMS/BOUNDARIES FAULDETY (THE LIME STOPE Dengared touch Reinstation Kerner Long of avertes Carl Coultant The person NEW FORMS/PARADIGMS OF V process through a defend the SEETHC / EXPERIENCING John J. St. St. Charles musical lens Is science all subconstivity Aon.

Js music all subconstivity host smell A Is science all oouscion? AGSUM PTROUS &