The polyphonic touch : coarticulation and polyphonic expression in the performance of piano and organ music
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Propositions (Stellingen)

1. Music written for piano and organ can be played with more or less polyphonic expression.

2. Polyphonic expression has meaning because of its metaphorical resonance.

3. Coarticulation represents an important overlap between musicianship and technique.

4. Partly because it depends on body schemata that allow for divergence in expression of simultaneously coarticulated voices, body schemata that may be underdeveloped, polyphonic expression is under-explored by keyboard players.

5. Reflection about musical practice leads to increased creative freedom.

6. Musicians often hide behind Platonic ideals when confronted with the impermanence of music.

7. The neat geometry of printed scores (straight lines, right angles, perfect vertical alignment) and the associated abstract symbolic meaning give an illusion of mathematical perfection to music, which belies the subjective, unpredictable, ephemeral practices of both composer and performer in which such scores are inextricably embedded.

8. Music teaching should focus first on expressive gesture in sound, and only then on the individual details of expression.

9. Musical practice is important for building empathy among its participants, and because of this, music education should be universal.

10. Tolerating opposing viewpoints entails embracing diverse perceptual and aesthetic experiences without objectification, an attitude that can best be learned through the arts.

11. Processes are often more important than results.

12. Identity is a process.