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Dolce Napoli: Approaches for performance

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Citation

De Avena Braga, I. (2015, July 2). *Dolce Napoli: Approaches for performance*. Retrieved from <https://hdl.handle.net/1887/33729>

Version: Corrected Publisher's Version

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Title: Dolce Napoli : approaches for performance - Recorders for the Neapolitan Baroque repertoire, 1695-1759

Issue Date: 2015-07-02

PROPOSITIONS or *STELLINGEN*

related to the PhD thesis of Inês de Avena Braga entitled

Dolce Napoli: Approaches for performance

Recorders for the Neapolitan Baroque repertoire, 1695-1759

1. It should be in the interest of musical instrument collectors and collections to have their instruments studied.
2. There is no reason *not* to copy Italian Baroque recorders.
3. The double-holes on the Castel recorder of Nice do not necessarily facilitate fingering combinations but do make notes as F#4, G#4 and Ab4 more clearly audible.
4. Regarding the amount and quality of the Baroque recorder repertoire available, Naples is equally as important as Venice.
5. Music and musical instruments often expose an 'egg and chicken' situation: changes in music drive the need for musical instruments to change. But changes in musical instruments allow music to further explore its limits.
6. Given the choice, choosing an instrument for a piece of music should be like choosing shoes for a walk.
7. In learning music and a musical instrument, 'doing' is what is normally stressed. In exercising a musical profession, 'listening' seems to be what is most important. We listen to what we are taught to listen to and, therefore, greater awareness should be placed on listening, before doing.
8. Igniting sparks in the current Early Music scene would feel more authentic if much of the original *raison d'être* of the movement could be found back. Pioneering spirit is needed once again, but 'new for the sake of new' will not bring lasting results.
9. It is in the nature of artistic research to change the artist, often rendering research questions moot by the 'end' of the research.
10. Proper thinking does not happen on an empty stomach. Creative efforts profoundly benefit from inspiring nutrition.
11. The recorder, in a professional context, is an instrument for the strong-minded, thick-skinned and soft-hearted.