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Tactile paths : on and through notation for improvisers

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Stellingen bij het Proefschrift van Christopher Williams getiteld:

Tactile Paths: on and through Notation for improvisers

At least four propositions relating to the subject of the dissertation

1. Notation for improvisers can be considered a family of related practices if one focuses on how it is used.
2. Improvisers tend to embrace contingency as a creative resource, whether or not notation calls for it.
3. The kinetic coupling of improvisers to instruments provides an important resource for notation; it is most accessible through notation that shows rather than tells.
4. Scores that question and create more possibilities for improvisers' own materials and methods tend to be more effective than those that do not.
5. Composer-improvisers often entextualize their ongoing improvisatory practices through notation, rather than simply prescribing or preserving them.
6. Notation often feeds off and changes improvisers' tacit "microsocialities" during performance.
7. Scores for improvisers may not only consist of notation *per se*, but also of other media and the environment of performance itself.

At least four scientific propositions relating to the field of the subject of the dissertation

1. Scores are actants in dynamic musical environments, influencing and influenced by many other actants.
2. Musical improvisation takes place not only on stage, but also over long periods of time in rehearsal, editing, and life experience(s).
3. Notation as a medium is power-neutral; scores can create, consolidate, hide, modulate, and/or undo power relations depending on how they are used.
4. Notation can be relevant to even the most nontraditional experimental musical practices when adapted to specific performers and situations.

At most four propositions on one or more subjects of the candidate's choice

1. Butter is an ideal fat for frying eggs.