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The informed performer : towards a bio-culturally informed performers' practice

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Propositions

Leiden University
Faculty of Humanities
Academy of Creative and Performing Arts

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Dissertation title: *The Informed Performer: Towards a bio-culturally informed performers' practice.*

In accordance with article 12 of the LEIDEN UNIVERSITY DOCTORATE (PhD) regulations 2017, I hereby submit the propositions that will be defended on December 20th at 13:45 PM. The propositions are the following:

1. Experience-based mediation between conceptual opponents such as information and imagination or theory and practice liberates dogmatic and segmented thinking and acknowledges the pivotal role of personal engagement and creativity.
2. Notwithstanding influential human-specific tendencies such as confirmation and my-side bias, the intentional and systematic quest for information is also an act of rebellion; it is a means to overcome the *status quo* and to develop an intellectual and artistic identity.
3. Systematic and informed thinking creates maps which function as points of reference when leaving the actual habitus and imagining and conquering new, possible worlds.
4. The sounds of music surf on states and waves of vitality; the act of discovering and/or imagining these states constitutes the field of performative interpretation and creation.
5. The construction of a systemic space with regard to musical experience, action and interaction makes a case for score-based performance as an inventive and creative (and not merely re-creative or executive) practice.
6. The omnipresence of music in the daily lives and experiences of humans stands in a paradoxical relation to the challenge that 21st century music education meets in motivating children to engage into a long-term commitment to a chosen instrument and to a canonical repertoire.

7. The value of Western Art Music in education and society is to be situated in the differentiated and nuanced way in which it creates sonic environments and harbours forms of vitality and experience.
8. The balance between skill-development, *Bildung* and information literacy will determine the adaptiveness of future musicians and the relevancy of music education curricula.
9. Models resonate with the limits of human understanding; they are unable to fully account for the richness of human experience and this quality of resistance prompts acts of interpretation, imagination and creativity.
10. The inclusion of a verifiable information-base and in-built fallibility in decision making processes allows for non-ego-led, socially embedded and adaptive action.
11. The skill to familiarize oneself with large-scale musical compositions and create meaning-affording sonic environments based on a musical score is transferrable to skillfully conquering a galaxy of extra-disciplinary information.
12. Humanity cannot reach any higher if it cannot deal with the ordinary.