Typological tendencies in verse and their cognitive grounding
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1. The beginning of verse lines are shaky due to their weighty duty: transitioning from nothingness into an established pattern.

2. Verse templates may contain many constituents, yet these are grouped in such a way that no more than four identical constituents occur in a row.

3. The imitation of a long, random sequence of syllables improves by focusing on recurrent, smaller patterns.

4. Native Dutch speakers dislike trochaic words set to an iambic musical pattern (*lé-vert*), yet they prefer those compared to iambic words set to a trochaic pattern (*be-stélt*).

5. Uncovering the role of cognitive biases on typological tendencies requires cross-cultural experimental work.

6. Effective typological databases proceed bottom-up, from observables to higher-order features capable of capturing potential variance.

7. Textsetting (in songs) and intonation (in speech) are remarkably similar; both systems align new words to a tune.

8. Cognitive and evolutionary studies of music and/or language need to bear in mind that vocal music is universal but instrumental music is not.

9. Writing quick and dirty formulations iteratively is more efficient than directly conceiving efficient formulations.

10. Society benefits from accessible universities, research articles, software and well-commented code.