Automata learning: from probabilistic to quantum
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Propositions

1. That Monteverdi never claimed truth but only said to build on its foundations is testified by his music, in which language always represents a profound balance between sound and meaning.

2. Despite the musicological attention paid to the conflict between Artusi and Monteverdi, musical practice has not benefited enough from the insights and information it offered.

3. Understanding *Commedia dell'arte* would benefit all historical music performances, but most of all Mozart's, whose works are often stripped of their intrinsic witty spontaneity.

4. The *Lamento d'Arianna* is not an aria but a monologue with existential content like Hamlet's "to be or not to be" and should be treated thus in performance.

5. A wider dissemination of Bernardo Strozzi's original portrait of Monteverdi will most probably contribute to an impression of the composer's human side rather than the copy's monumentality projected by posterity.

6. The extant arrangements François Fétis made of *Orfeo* suggest that what he demonstrated at his *concert historique* in 1832, although based on Monteverdi's declamatory outlines, must have been his own melodic and harmonic inventions.

7. One of the most valuable elements of Michael Polanyi's theory is the observation of commitment and immersion: breaking out of an accepted structure or convention can only be achieved by complete and wholehearted participation in what is contemplated.

8. It is an illusion to think that quality in artistic research depends on individual effort rather than discourse and collectively shared knowledge (Gadamer's *sensus communis*).

9. Professional trust in tacit knowledge implies a confidence that refrains from deliberate control.

10. The fundamental difference between the 'black box' decisions of AI and inexplicable choices in Art is that the latter always resonate with the nature of the human body and are thus always retrievable in one way or another.