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Propositions

1. The classical guitar harbors a vast sonic potential, most of which is rarely used.

2. The most common pitfalls composers face when writing for the guitar are unplayable chords and underdeveloped textures.

3. The sound-cell-texture model gives composers access to the guitar’s scoring potential.

4. Compositions may be innovative and experimental in musical terms, but conventional in scoring.

5. Artistic research is as much about playing and trying out as it is about thinking and analyzing.

6. The willingness of composers to explore the scoring potential of the guitar should be matched by guitarists willing to produce sounds other than plucked sounds and harmonics - this is a matter of courtesy, at the very least.

7. Guitarists can no longer hide behind “not liking avant-garde music” as an excuse for not engaging with innovative scoring, as innovations can be found in guitar music from all eras and genres.

8. The guidelines for the creation of vertical cells presented in this dissertation can be used by music software developers to create a “spell checker” that identifies playable and unplayable cells.

9. The absence of the majority of guitar sounds in most software-based sound libraries might prove to be a good way to encourage composers to set aside their music software and develop their powers of sonic imagination.

10. Doctoral artistic research limits its impact if it does not attempt to connect to those conducting artistic research on the master level, while institutions engaged in artistic research on the master level limit their relevance if they choose ignorance over knowledge of developments in the field of doctoral artistic research.

11. “People know how to pluck the strings of the harp, but do not know how to play a harp without strings.” – Huanchu Daoren (1572-1620)