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The Palestinian music-making experience in the West Bank, 1920s to 1959: Nationalism, colonialism, and identity

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PROPOSITIONS

pertaining to the PhD thesis

*The Palestinian Music-Making Experience
in the West Bank, 1920s to 1959:
Nationalism, Colonialism, and Identity*
by

Issa I Boulos

1. Musical practices among Palestinians offer different perspectives about the nation.
2. Between mobility, folklorization, and colonialism, music-making among Palestinians signify perplexed portraits of identity.
3. Through careful examination of the lives and works of various Palestinian musicians, a new version of the history of Palestinians in the twentieth century has been revealed.
4. By capturing the most influential events that relate to music-making among Palestinians, an original narrative can widen people's understanding of the impact of Palestinians on the music of the region.
5. Various types of music emerged from Palestine during the first half of the twentieth century. After 1948, most of these styles were adopted and promoted by Jordan or Lebanon and promoted as their national styles.
6. Between religions, cultural diversity, Christian mission, and rural/urban tensions, Palestinian communities made music to reflect contradictory political aspirations.
7. In British colonies, broadcasting was used to create modern citizens through music.
8. Nationalist and religious ideologies contribute to the systematic distortion of historical discourses and narratives.
9. Time and lost opportunity are two things we cannot reverse, everything else is possible.
10. Creating interesting music is not difficult but making it meaningful is.
11. We must have the strength to change the things we can, the courage to accept the things we cannot, and the wisdom to know the difference.
12. Between belief and humanity, there seems to be a world of ignorance. Our fears have replaced common sense, and our opinions have dominated philosophy.