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'Ūd Taqsīm as a Model of Pre-Composition

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Stellingen / Propositions Dissertation Nizar Rohana

1. Pre-composing *taqsīm*-like pieces could be a useful method of teaching *taqsīm* and strengthen the improviser's skills.
2. An Arab musician is an improviser who always makes melodic and rhythmic variations, even when playing a more or less fixed or pre-composed piece.
3. Discussions in literature on Arabic music must include a thorough theorization of the *taqsīm* genre, which also takes aspects such as structure and rhythm into consideration.
4. Although it is difficult to prove, I believe that much of what al-Qaṣabjī and al-Sunbātī played on their commercial *taqsīm* recordings was pre-composed.
5. There should be more emphasis on *taqsīm* in conservatory training, and the art of composition should also be a central topic in the discussion of Arabic music and the education of students.
6. Since the 20th century there seems to have been little dialogue between practitioners and theoreticians in Arabic music. Such a dialogue benefits both practitioners and theoreticians and is useful for a better understanding of what Arabic music is about.
7. Though improvisation is a western concept, it cannot be an excuse for ignoring modal traditions like Arabic, Iranian and Indian music.
8. Artistic research can fill the gap between oral transmission and conservatory training in today's Arabic music.
9. Festivals and concert halls in Europe and the United States have become major venues for Arabic instrumentalists. This market affects the way musicians make music.
10. The taste of Heineken outside the Netherlands is much better than in the Netherlands.