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## **ABSTRACTS**

### **Beverly Lewis Parker: Direct Shifting and Mixed Shifting: Important Contrapuntal Techniques or Taneev's Oddities?**

Vertical, direct, and mixed shifting are three musical concepts discussed by Sergej Ivanovic Taneev, and scholars have addressed these concepts from different viewpoints. The term positive direct shift should be used for a shift in which melodies move farther apart, and negative direct shift for melodies that move closer together. A mixed shift involves a vertical shift that includes both contrapuntal inversion and direct shifts. The motets of Montpellier MS H196 (F-MO H196) contain numerous examples of direct and mixed shifting.

### **Virginia Fortescue: The Unknown Chopin An Alternative to the Cadenza of the Nocturne Op. 9 no. 2**

A comparison of Chopin's alterations in the Schlesinger and Polish complete editions, and in a copy owned by his student Zofia Rozengardt confirms the belief that Chopin seldom played his compositions exactly the same.

### **Albertus J. J. Troskie: Styleienskappe in die koorwerke van Max Reger**

Max Reger achieves unity in his works through the employment of cyclic themes. His preference for homophonic textures follows the tradition of Schumann, Brahms, and Wolf. Reger prefers 19th-century poetry, and his chromatic and harmonic techniques illustrate musical symbolism and tone painting.