

VOLUME 11 (1991)

	Page
Editorial	
Klaus Heimes: Philosophy- Why?	1
Thomas Johnston: The History and Social Context of Athabascan Indian Music and Dance	9
Paul Loeb van Zuilenburg: Die Gebruik van Gordon se 'Musical Aptitude Profile' by die Keuring van Voltydse Musiekstudente van die Universiteite van Stellenbosch en Kaapstad	43
Jean Mierowska: Canzonas written by Köchel for the Mozart Centenary Celebrations of 1856	73
Beverly Parker: Breve-Division as a Guide to the Chronology of Some 13th-Century Motets	79
Barry Smith: Warlock, Taylor and the South African Connection	101
Carol Steyn: Manuscript Grey 7a27 in the South African Library, Cape Town: The Identity of a Liturgical Book	107
Albert Troskie: <i>Les Boers</i> (1902): A Notable Work Inspired by the Anglo-Boer War	127
Nicol Viloen: The Motivic, Structural and Formal Implications of Mixture for Chopin's Mazurka Op. 30, no. 3	143
BOOK REVIEWS	
Morné Bezuidenhout: <i>An Italian Office Book of the Late Thirteenth Century</i> (David Hiley)	153
Katherine Charlton: <i>Rock Music Styles: A History</i> (Mario Koppers)	154
D. Kern Holoman: <i>Writing about Music: A Style Sheet from the Editors of 19th-Century Music</i> (Robin Walton)	157
Peter van der Merwe: <i>Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music</i> (Jonathan Drury)	159
Craig Wright: <i>Music and Ceremony at Notre Dame of Paris, 500-1550</i> (Carol Steyn)	163

CHRONICLE

The Musicological Society -- Reports on music conferences -- Reports on other music organisations -- New works by South African composers -- Other news

169

ABSTRACTS

Klaus Heimes: Philosophy- Why?

Planners of music syllabi should examine and articulate their philosophy of music education, taking into consideration their trust in the supreme power of human reason, which encompasses belief in democracy and scientific proof, and the belief that music is inconsequential entertainment.

Thomas Johnston: The History and Social Context of Athabascan Indian Music and Dance

The cultural background of traditional music performance and potlatch dancing among the Northern Athabascan are described, including such topics as the social context, musical style, dance style, song texts, costumes, traditional musical events, and contemporary dance-team networks. Special attention is given to the week-long Feast for the Dead and its socio-religious meaning and function.

Paul Loeb van Zuilenburg: Die Gebruik van Gordon se 'Musical Aptitude Profile' by die Keuring van Voltydse Musiekstudente van die Universiteite van Stellenbosch en Kaapstad

A 1981-88 study of 317 music majors correlates composite ratings and the averages of Gordon's MAP T, MAP R, and MAP S with the marks for separate music courses and with the averages for all of the courses.

Jean Mierowska: Canzonas written by Köchel for the Mozart Centenary Celebrations of 1856

Canzonas as they appeared in the original German edition (*Mozart. Zu seiner Säcularfeier im Jahre 1856. Canzonnen*, Salzburg, 1856), translated into English with introductory notes.

Beverly Parker: Breve-Division as a Guide to the Chronology of Some 13th-Century Motets

Corrigendum to RILM 1991-03719.

Barry Smith: Warlock, Taylor and the South African Connection

The connections of Peter Warlock to South Africa include his relationship and correspondence with his teacher, Colin Taylor (1881-1973), who emigrated to Cape Town in 1921, and his friendship with the South African poet Roy Campbell (1901-57).

Carol Steyn: Manuscript Grey 7a27 in the South African Library, Cape Town: The Identity of a Liturgical Book

ZA-Csa Ms Grey 7a27 includes a gradual (second quarter of the 13th c.), a sequentiary, a kyriale, a sacramentary, and a calendar. It originated in a House of Premonstratensian canons at

Roggenburg, in the Augsburg diocese. Two kinds of notation are used, sometimes even for a single chant, and the sequentiary is particularly rich.

Albert Troskie: *Les Boers* (1902): A Notable Work Inspired by the Anglo-Boer War

Les boers: La moderne épopée is a pro-Afrikaner epic poem by Gabriel Montoya, complemented with watercolour plates by Louis-Charles Bombled. Jules Mulder set 16 of the 18 poems as through-composed songs for soprano or tenor and piano. The quality of the music surpasses that of other pro-Afrikaner works of the time.

Nicol Viloen: The Motivic, Structural and Formal Implications of Mixture for Chopin's Mazurka Op. 30, no. 3

In the mazurka, chromaticism (notably the Schenkerian concept of mixture) operates on all structural levels, aside from creating tonal contrast, and consequently it has implications for the motivic, tonal, and formal structure.