

VOLUME 12 (1992)

	Page
Editorial	
Culture and Value: the Musical Canon in a 'New South Africa' <i>Geoffrey Chew</i>	1
In Search of Mannerism: A New Approach to an Old Problem <i>Naomi Barker</i>	11
Social and Cultural Values in Titian's Paintings of Venus with a Musician <i>Elizabeth Delmont</i>	21
An Investigation of the Physiological Effects Achieved in the Execution of Several Vibrato Types on the Bassoon <i>Fanie Jooste</i>	35
Current Attitudes to School Music Education in the Greater Johannesburg Area and Future Policy: a Paradigmatic Interpretation and Critique <i>Kathy Primos</i>	45
A Characteristic Type of Motif as a Syntactic Idiosyncrasy in Compositions by Franz Liszt <i>Rudolf van den Berg</i>	67
Rare Source Material of Musical Interest in the Libraries of the University of the Witwatersrand, Johannesburg: a Supplementary List <i>Robin Walton</i>	87
Corrigendum to Beverly Parker's Article, 'Breve-Division as a Guide to the Chronology of Some 13th-Century Motets' (SAMUS Vol. 11, 1991, p. 88)	97
SOUTH AFRICAN COMPOSERS	
'n Volledige Katalogus van die Liedere van Hubert du Plessis <i>Heinrich van der Mescht</i>	99
An Examination of Compositional Methods in Stefans Grové's <i>Concerto Overture 'Five Salutations', an Orchestral Study on Two Zulu Themes</i> Christopher James	107
SAMRO Scores <i>Robert Buning</i>	123

No Extravagant Gestures: Graham Newcater, SAMRO's first Overseas Scholar
Michael Levy 133

BOOK REVIEWS

Sarita Hauptfleisch et al: *Music Education: Why? What? How?*
C.E. Lucia 137

Michael S. Levy (ed.): *Catalogue of Serious Music*
Margot von Beck 140

Jerrold N. Moore: *Edward Elgar: The Windflower Letters*
Reino Ottermann 141

Ellen Rosand: *Opera in Seventeenth-Century Venice: The Creation of a Genre*
Robin Walton 142

MUSIC REVIEW

Carlo Carfagno (ed.): *Antologia di Notturmi e Danze per Chitarra*
Mario Koppers 146

Obituaries: Bongani Mthethwa and Klaas van Oostveen -- The Musicological Society --
The Musicological Congress -- Reports on other music organisations -- the ISMN --
Letter to the Editor (Paxinos) 151

Masters and Doctoral Studies in Music Completed since 1985 173

ABSTRACTS

Culture and Value: the Musical Canon in a 'New South Africa'

Geoffrey Chew

In the face of modern multiculturalism, theories of the canon may seem more inadequate today than ever before; Barbara Herrnstein Smith and Frank Kermode represent two opposing tendencies in such theories. Yet the humanities may still seem worth defending, and arguments about canonicity reach well back in history. Moreover, broad universal criteria for valuing culture can be derived from the ancient opposition between art and nature, and on this basis it may be possible to define adequate criteria for world culture—which may in turn supply secure criteria for the valuation of culture and music in a future South Africa.

In Search of Mannerism: a New Approach to an Old Problem

Naomi Barker

The term *mannerism*, a style trend that appeared in all the arts towards the end of the Renaissance in Italy, has long eluded a satisfactory definition with regard to music. Direct comparison of *The descent from the cross*, a painting by Rosso Fiorentino, and Frescobaldi's toccata no. 11 from his *Toccate e partite...libro primo* (1614-15) disclose common stylistic elements that aid in understanding the features of musical mannerism: (1) emphasis on foreground linear elements; (2) an underlying modal construction that is obscured by vertical elements, yielding areas of tonal space comparable to pockets of space in a painting; and (3) a simple background structure, against which the linear elements contrast sharply, analogous to the flat background typical of much mannerist painting. All three aspects contribute to tension across structural levels, a main characteristic of mannerism.

Social and Cultural Values in Titian's Paintings of Venus with a Musician

Elizabeth Delmont

Through a consideration of the mythological, moral, and social connotations of woodwind and string instruments, argues that the representations of instruments in Titian's paintings of Venus and a musician reflect and communicate a dichotomy which reinforces the gender stereotyping prevalent in the social and cultural milieu of 16th-c. Venice.

An Investigation of the Physiological Effects Achieved in the Execution of Several Vibrato Types on the Bassoon

Fanie Jooste

The effects achieved in the execution of three types of vibrato on the bassoon, namely jaw, throat, and abdominal vibrato, originate in muscles in different parts of the body, as can be seen with sonar imaging. Jaw vibrato originates entirely in the jaw area, and throat vibrato is caused by the laryngeal muscles. Abdominal vibrato is produced by contractions of the *rectus abdominalis* muscles, but movement in the laryngeal area is also evident.

Current Attitudes to School Music Education in the Greater Johannesburg Area and Future Policy: a Paradigmatic Interpretation and Critique

Kathy Primos

A recently conducted survey underscores the challenging range of musical experiences, needs, and aspirations that will need to be addressed in any future shift in policies for school music education in South Africa.

A Characteristic Type of Motif as a Syntactic Idiosyncrasy in Compositions by Franz Liszt
Rudolf van den Berg

Rare Source Material of Musical Interest in the Libraries of the University of the Witwatersrand, Johannesburg: a Supplementary List

Robin Walton

Supplement to RILM 1992-07860. Lists 19 rare volumes of printed music and three books of musical interest. Bibliographic details and historical contexts are given.

Corrigendum to Beverly Parker's Article, 'Breve-Division as a Guide to the Chronology of Some 13th-Century Motets' (SAMUS Vol. 11, 1991, p. 88)

Corrigendum to RILM 1991-03719.

SOUTH AFRICAN COMPOSERS

'n Volledige Katalogus van die Liedere van Hubert du Plessis

Heinrich van der Mescht

Details of the 77 songs by Du Plessis, including opus numbers, dates and places of composition, revision dates, poets, languages, voice types, dedicatees, durations, and publishers.

An Examination of Compositional Methods in Stefans Grové's *Concerto Overture* 'Five Salutations', an Orchestral Study on Two Zulu Themes

Christopher James

Describes Grové's use of motives from two Zulu themes and his treatment of rhythm, harmony, counterpoint, and orchestration

SAMRO Scores

Robert Buning

An introduction to the new nonprofit series of scores published by the South African Music Rights Organisation (SAMRO). The inaugural edition, *Two South African dialogues for guitar*, includes Jeanne Zaidel-Rudolph's *Five African sketches* and Darius Brubeck's *The maskanda*. Brief biographies of the two composers, composers' notes concerning each work, and a page from each score are included.

No Extravagant Gestures: Graham Newcater, SAMRO's first Overseas Scholar

Michael Levy

Newcater is the first winner of the SAMRO Overseas Scholarship, awarded by the Southern African Music Rights Organisation. Newcater has composed three symphonies, concertos for violin, clarinet, and trombone, two ballets, and a song cycle.