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## ABSTRACTS

### **MORNÉ BEZUIDENHOUT (pp. 1-9)**

#### **The Franciscan Lampshade Fragments in Port Elizabeth**

The Lampshade Fragments consist of four fourteenth-century pieces of parchment with Gregorian chant. They contain material from Advent, and they originally belonged to one or two fourteenth-century Romano-Franciscan Antiphonals. The third antiphon at Lauds on Ember Wednesday is a variant of the Romano-Franciscan antiphon *Propter Sion non tacebo*, which is used at this point in the liturgy. This variant could indicate that a local usage was continued when a non-Franciscan community adopted the Romano-Franciscan liturgy. The rubrics in the fragments belong to both the early Franciscan Regula and the revised Franciscan Haymonian editions of the Romano-Franciscan liturgy. The fragments provide new evidence for the persistence of elements from the Regula liturgy in fourteenth-century Romano-Franciscan liturgical books.

### **ELIZABETH DE LOWERNTAL (pp. 11-18)**

#### **Curricular Innovations in African Music History: A Zimbabwean Case Study**

The attainment of Zimbabwean independence in 1980 resulted in a variety of pressures on the curriculum for music teacher education. These pressures included dissatisfaction with the Eurocentric bias of the existing curriculum and demands for shifting the bias of education towards African identity politics and towards an emphasis on national unity. This paper outlines the effects of these pressures on curricular innovations in African music history at the Music Department of Hillside Teachers' College, in Bulawayo, and explores the possibilities for the future development of the music history curriculum.

### **VERONICA FRANKE (pp. 19-47)**

#### **The Analysis of Texture in the Imitation Masses of Palestrina**

Although textural events and changes play an extremely important role in the delineation of form in musical composition, there is little theoretical writing on the analysis of texture within sixteenth-century composition. The study begins to address this paucity by discussing textural processes in Palestrina's imitation masses in relation to the structural and expressive profile of his composition. Textual divisions and their implications for musical structure are considered before more detailed examination of the music of selected individual mass movements. Graphs and diagrams illustrate the textural layout of the masses. From these it is easy to perceive Palestrina's variation of texture which is accomplished principally by contrast between homophonic and imitative writing; the alteration of imitative patterns and of imitative temporal distance; and changes in the number, distribution, densities and register of voices. The interaction of other musical progressions—such as harmonic rate-of-change, general rhythmic motion, dissonance progression, and vertical range and spacing of the voices—is also taken into consideration alongside textural manipulation.

**JACO KRUGER (pp. 48-57)**

***Wada: A Sacred Venda Drum***

*Wada* is a Venda drum which is a ritual object as well as a musical instrument. As a musical instrument it used to be played in *tshikona* reedpipe dance performances. As an inheritance of the Nefolovhodwe family, it still represents ancestral morality and lineage, and it justifies the family's claim to the land on which they live. *Wada* became a symbol of resistance against the implementation of the Land Acts which forced Venda communities off their land. Consequently myths and rituals created around *Wada* helped to counteract the psychological impact of forced removal as well as political marginalization during the postcolonial period.

**WINFRIED LÜDEMANN (pp. 58-62)**

***Is the Chameleon Showing Its True Colour? Roelof Temmingh at 50***

Temmingh's development over the last decade away from stylistic diversity and avant-gardism towards a uniform and more accessible style is documented. The influence of Shostakovitch, present in Temmingh's music from early on, is shown as a dominant element in this development, and the significance of Temmingh's style within the current South African context is evaluated.

A list of R Temmingh's works: 1988-1996