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## ABSTRACTS

### **K. F. Heimes: Tonal and Thematic Determinants of Form in the Eighteenth Century Sonata**

Analysis of 18th-century sonata form often focuses on either tonal or thematic organization. Both modes of analysis, although they interact, lead to the perception of different rhythms of musical events. A close examination of Classic and pre-Classic music examples shows that thematic organization is the dominant factor shaping the sonata form. The interplay of tonal and thematic events may define differences between the styles of the 18th-century sonata, but it does not define the concept of the sonata principle. A terminology that can be consistently applied to the numerous forms engendered by the sonata principle is necessary.

### **T. F. Johnston: Alaskan Eskimo Music: Stylistic Features and Social Function**

Eskimo music comprises dance, game, and folk-tale songs, and the vocal music is distinguished by unison, nasal, glottal, pentatonic, glissando and repetitive qualities, and use of vocables and fast tempo. Inupiaq melody is more complex and varied than that of Yupik, and the frame drum is the only traditional Eskimo instrument. Eskimo music and dance promote social cohesion and ethnic identity.

### **J. P. Malan: Suid-Afrikaanse Musiekwetenskap: 'n Uitdaging en 'n Verantwoordelikheid**

Scholars who laid the foundation for musicology in South Africa include Percival Kirby, Hugh Tracey, John Blacking, Arthur Jones, and David Rycroft. An analysis of academic theses and individual research works within the period 1950-80 shows a limited scope of research, and an emphasis on performance. The acquisition of research skills should be encouraged in graduate music programs.

### **R. B. Walton: *Massimo Puppieno*: the Original Setting**

Italian operas are well-represented in Aurelio Aureli's libretto *Massimo Puppieno* (Venice, 1684). The rediscovery of Carlo Pallavicino's setting of Aureli's text has improved upon our knowledge of the composer (ca. 1630-88), and Aureli's creation stimulated other composers to compose works that bore the title *Massimo Puppieno*.