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## ABSTRACTS

### **J. Blacking: The Study of 'Music' as Cultural System and Human Capability**

The most accessible sources of information on the nature of music are found in (1) the different musical systems in the world, (2) scores, iconography, and descriptions of performances, and (3) the different perceptions that people have of music. Musical instruments and transcriptions are not the culture of their makers but are manifestations of capabilities and habits acquired over a period of time. Both prescriptive and descriptive transcriptions of music are only approximations since they do not address the problem of how the performers think about the music. Musical systems must be analyzed, not in comparison with other musics, but in relation to other social and symbolic systems within the same society.

### **M. P. Bezuidenhout: Metamorphosis in *Metamorphoses*: A Set Theory Approach to the Harmonic Continuo in Lutoslawski's *Funeral Music***

A 12-note set, which is the basis of the composition *Metamorphoses*, is constructed by alternating a semitone and tritone. The technical goal of the composition is different from that associated with serial composers of the Second Viennese school. An examination of the section based on a harmonic continuo reveals a close relationship between the harmony continuo and the intervallic characteristics of the 12-note set, through a progressive metamorphosis.

### **K. F. Heimes: Eighteenth Century Sonata Forms: Suggestions for a Terminology**

Common terms, such as exposition, development, and second theme, do not always accurately describe the sonata forms of the pre-Classic, early Classic and high Classic periods. Prophrase, anaphrase, interphrase, metaphrase, and loop are better descriptions of the interplay of tonal and thematic processes that identify the sonata form. A conceptual framework that addresses thematic and tonal influences, and which can accommodate 'sonata forms' rather than a 'sonata form', is the ideal one.

### **W. Lüdemann: Declamation in the Motets of Hugo Distler**

Hugo Distler, who was influenced by Heinrich Schütz, employed repeated notes, polyphony, dissonance, imitation of natural speech, and simultaneity to achieve intensity in declamation, as exemplified in his motets.