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## ABSTRACTS

### VOLUME 5, NO. 1 (1985)

#### **G. Kubik: African Music: The Dimension of Cross-cultural Understanding**

At the turn of the 20th c. European visual artists began to appreciate and absorb influences from African sculptured forms. The concept of universals in music is questionable because there are bound to be differences in response to a piece at intracultural and crosscultural levels. The factor of personality also influences this diversity in response, and the observer has a tendency of reading other cultures in his own code system. Musical understanding decreases not only with geographical distance between cultures but also with their distance in time.

#### **J. D. Drury: Modern Popular Music and the South African Challenge**

The heterogeneity of South African urban peoples and their musical traditions present a unique context for studying popular music in South Africa. Any attempt to define popular music must include nonmusical factors from which the musicians and their audience derive meaning. The aural-oral tradition associated with the music has encouraged new perspectives in ethnomusicology and music education; and an interdisciplinary approach is necessary for a comprehensive study of popular music in South Africa.

#### **B. L. Parker: Voice-exchange from *De Musica Mensurabili Posito* to *The New Grove Dictionary***

Musicologists and music theorists vary in their definitions of voice exchange (Stimmtausch), and do not distinguish clearly between voice exchange and invertible counterpoint. 'The exchange that takes place when at least two performers in a work, or at least two polyphonic voices of different timbres, trade parts with each other for the restatement of a contrapuntal passage' is a better definition of voice exchange. Since voice exchange requires at least two instruments or two timbres, it does not occur in polyphonic works for a single pianist.

#### **S. Paxinos: Trends in South African Musicology**

Art music is practiced in South Africa as a branch of Western music. The musicological studies examined are mostly theses or doctoral dissertations, many of which are devoted to Western composers and their music. A large proportion of ethnomusicology-oriented studies concentrate on South African music, and there is a problem of duplication in research titles. The general quality of the studies should be improved, and team research should be encouraged.

## ABSTRACTS

VOLUME 5, NO. 2 (August 1985)

### **D. D. Hansen: Structure, Tonality and Movement Patterns in *Umngqungqo* Ritual Songs of the Southern Nguni**

Uku-thombisa, an initiation ceremony for girls among the southern Nguni, is accompanied by a ritual circle dance known as umngqungqo. The performance is characterized by cyclic rhythmic patterns, movement in circle, and the inherent ad infinitum feature of the songs. The basic metric patterns of the songs are determined by the dance steps, and tonal shifts underscore the overall 'tension-relaxation' experience.

### **S. Moshevich: Tempo Terms in Shostakovich's Works**

A quantitative analysis of tempo indications in several works of Sostakovic shows that he limits himself to nine Italian terms in designating tempo and character. Most terms refer only to speed, but largo, adagio, lento, and andantino allude to the mood of the composition. A comparison of tempo indications in editorial markings by Sostakovic and Viktor Kubackij also exemplifies a preference for extremely wide ranges of tempo.

### **J. Naudé: The Neglected Basic Series-Permutation in Alban Berg's *Lulu***

The basic series in *Lulu* appears in the music at strategic points, and is employed to achieve dramatic goals. A sequence of harmonic perfect fourths results from a rearrangement of the notes of the series. Whole-tone scales occur in important moments, and the predetermined permutations of the row reflect Berg being caught up in fate's preordained cycle of events.

### **J. D. Drury: Haydn's Sketching Process Compared to Beethoven's**

An examination of Haydn's sketches, which are similar to those of Beethoven in many respects, confirms that Haydn first had a plan in mind that is altered or refined with new ideas during his compositional process. Sketch procedure in both Haydn and Beethoven is a product of the composer's genius, cultural background, and musical experiences and expectations.