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ABSTRACTS

S. Moshevich: Tempo in Shostakovitch's performances of his own works

A statistical analysis of Sostakovitch's performances of his own works shows that 40% of the 199 works studied follow the speeds indicated in the score. In 45%, he begins at a slower tempo than indicated. There is, however, a tendency to increase the speed within the work.

R.E. Ottermann: Teksonderlegging in die vokale polifonie van die vyftiende en sestiende eeu

The problem of text underlay in the vocal polyphony of the fifteenth and sixteenth centuries can only partly be solved by the application of the rules given by five writers on the subject. The author gives a summary of these rules and some background information. He then points out the importance of the study of the works of a specific composer and the works of contemporaries in order to find the appropriate solution for text underlay problems. Finally he quotes Dahlhaus who says the editorial practice cannot do without sound musical judgment.

M.E. Rörich: Tonal procedures in Graham Newcater's Third Symphony

A 12-note method of composition is evident in the compositions of Graham Newcater. The third symphony (1967-78) clearly shows that Newcater's organization of rhythm, harmony, thematic and structural relationships is influenced by tonal practices of the past. Tonal connotations are also discernible in some of his row structures.

M. von Beck: South African information retrieval tools for musicological research: A survey

An annotated bibliography of bibliographies and other reference tools dealing with music in South Africa.

R.B. Walton: A Calderón Song and its Italian Transformations

The works of the Spanish poet Pedro Calderón de la Barca (1600-81) had an impact on composers beyond Spain. The text *Ruiseñor, que volando vas*, commonly attributed to Calderón, appeared in a Venetian opera in 1682, and an examination of manuscript sources reveals the existence of different reworkings of the song in Italy.

P.C. Stroux: The study of music history: Scope and method

Two aspects about teaching history of music on tertiary level are suggested: 1. the music history course on undergraduate level should provide all music students with a complete overview of the history of Western music since the Middle Ages; 2. the method of style analysis is often uncritically applied and should be investigated more closely, especially with reference to the essence of the components of a musical style; the studying of original sources is essential; esthetical and psychological criteria should be drawn from; it should be realised that style analysis only investigates certain aspects of music; it is important that research for obtaining new insights should be undertaken.

J.D. Drury: Musicology at University Level in South Africa

Traditional European musicology is usually associated with German musicology, which is based on, and effectively functions for fully notated Western art music. This approach is not as effective for earlier and later Western art music. It is less effective for modern popular music, jazz, African music and music of other music cultures. A focus on the current research methodology of the traditional Western, and in particular, the German musicology is limiting: the nature of musicology should be determined by its position within a particular time and space.

True musicology also includes music ethnology by recognising and cultivating a change of esthetical values for music from other eras and/or areas. Background knowledge is necessary for studying the music of Bach, modern rock groups or any African style. This approach is not accommodated by a traditional system of music examinations. True musicology/ethnomusicology entails the study that finds all kinds of people in music and should lead to a broader perspective, openness and should be a stimulus for further investigation.

B.L. Parker: Providing an integrative factor within the multi-cultural university music curriculum

When we diversify our University music curricula to reflect an increasing appreciation of music of various people, it is important to phase in courses or parts of courses to serve an integrating function within revised curricula. This will be visible by presentation methods that promote discourse, as well as subject choices that are trans-cultural.

J.H. Potgieter: University tuition in music as a scientific activity

Due to increasing difficult financial circumstances in South Africa, universities have investigated possibilities for saving. Music departments are amongst the most expensive entities at universities. Staff at music institutions should therefore be informed about and apply a scientific approach to music training. This article considers the meaning of the word scientific in context of music education.

H. Temmingh: Die taak van die uitvoerende musikus

Temmingh sets out to show that the task of the performing musician is overrated and that in consequence attitudes towards various matters in our musical life have become distorted. As a result, the composer's task has been under-estimated, as has the function of the musical public (audiences). In particular, Temmingh distinguishes three aspects of this problem. The public has been conditioned to listen not to the *music* but to the *performance*; as a result, musical criticism has degenerated into performance criticism. Concomitantly, the concert repertoire nowadays is chosen in such a way as to enable the audience and critics to judge the performance rather than the music. Hence concert programmes generally are being limited to well-known pieces, to the exclusion of unknown music (old and especially new works), so that our musical culture is losing its validity as a contemporary creative art-form.

P. Koornhof: Die uitvoerende musikus: Slaaf van die komponis, of kunstenaar in eie reg?

Koornhof reacts to Temmingh's article. His arguments rest on the chief assumption that the plethora of ambiguities in all the structural elements of music demand 'creative interpretation' on the part of the performer; thus it is senseless to expect the performer to be a slave to the composer's wishes. He shows that first, second and third-level intentions are implicit in the compositional process; of these, only first-level intentions are normally clear. Since the composer's intentions are not always fully known, nor are they necessarily aesthetically consistent, it follows that the score always presents interpretational possibilities. Koornhof concludes that a performance is not simply a reproduction ('quotation') of a work of art but is in itself also a work of art which may be evaluated independently. The article ends with a point-by-point criticism of secondary details in Temmingh's argument.

H. Temmingh: Antwoord aan Piet Koornhof

Temmingh indicates that Koornhof largely misinterpreted the intention of his article. Temmingh's argument hinges on the assumption that the performing artist in South Africa exacts an excessively large proportion of the available resources for musical activities as a whole, while composers, and especially potential audiences of the future, are neglected, with dire consequences. In this sense the role of the performing artist is overrated. The absence of a trained audience in South Africa will increasingly force performing artists to pursue professional opportunities abroad.