

philippine studies

Ateneo de Manila University • Loyola Heights, Quezon City • 1108 Philippines

A Design for an Interdisciplinary Music and Visual Arts Course in Philippine Liberal Arts Colleges

Alejandra C. Atabug

Philippine Studies vol. 21, no. 3 (1973): 268–292

Copyright © Ateneo de Manila University

Philippine Studies is published by the Ateneo de Manila University. Contents may not be copied or sent via email or other means to multiple sites and posted to a listserv without the copyright holder's written permission. Users may download and print articles for individual, noncommercial use only. However, unless prior permission has been obtained, you may not download an entire issue of a journal, or download multiple copies of articles.

Please contact the publisher for any further use of this work at philstudies@admu.edu.ph.

<http://www.philippinestudies.net>
Fri June 30 13:30:20 2008

A Design for an Interdisciplinary Music and Visual Arts Course in Philippine Liberal Arts Colleges

ALEJANDRA C. ATABUG

The ultimate test of any society is the kind of citizens it produces. A citizenry which is responsive to beauty and human feeling, which has the capacity to think correctly and to choose wisely, which possesses an understanding of its own culture and its relationships to other cultures of the world, is a worthy ideal for any nation. The primary aim of education is the shaping of such a citizenry, and no other disciplines can provide the experiences needed to achieve this end as effectively as the humanities in general education.¹ The humanities are thus indispensable in the education of the whole man. The present emphasis on science and technology, often at the expense of the humanities, has created an imbalance in education. If education is to uphold the dignity of the individual man, the balance between the academic,

1. General education has been defined in *Higher Education for American Democracy*, Vol. I, "Establishing Goals" (Washington D.C.: Government Printing Office, 1947), p. 49, as "the term which has been accepted for those phases of non-specialized and non-vocational learning which should be the common experience of all educated men and women." Its purpose, as stated in *General Education in a Free Society*. Report of the Harvard Committee (Cambridge: Harvard University Press, 1945), p. 4, is to fit young persons, "so far as it can for those common spheres which, as citizens and heirs of a joint culture, they will share with others." General education includes the areas of: (1) Language and Communications, (2) Natural and Physical Sciences, (3) Social and Political Sciences, (4) the Humanities and (5) Mathematics. Marguerite Hood has defined the humanities as:

The subject areas which deal with man as a human being, with the development of his ideas through the successive periods in the history of the world, with the influences which have been brought to bear on those ideas, and with the cultural creations, intellectual or artistic, which have grown out of those ideas ("The Contribution of

technical, moral, and aesthetic must be restored. Furthermore, certain conditions in contemporary society make instruction in the humanities more imperative than ever before.

Technological advances as well as political, social and economic changes have brought about conditions in present-day society which bear serious implications for education. The shortening of the work week has given man an unprecedented amount of leisure time. The mass media (radio, motion picture, television) and the phonograph have made the products of art available to the public. The literature of the humanities is easily accessible in paperback editions. We see the products of art around us — the clothes we wear, the buildings we inhabit, the schools and churches we attend, the parks we visit, and the various implements we use. It is apparent that the humanities are essential to effective daily living, and the need for educating the consumer of art products, of vital importance. The young must be provided with opportunities to develop their discriminative faculties and with the tools necessary for making value judgments.

The focus on general education in many countries during the first half of this century represents an attempt to keep education attune with cultural, social, and technological changes. The rapid pace of social and technological change in recent years, however, has made it almost impossible for education to meet the needs of the changing times satisfactorily. The current restiveness and demands for reform on university campuses all over the world are symptoms of the unhealthy state of college education. Thus, more than ever before, the pattern of general education should be re-examined and evaluated if it is to serve the best interest of a community or country as a whole.

The Philippines today, like all the other young republics of this century, is faced with the problem of developing a national

the Fine Arts and Music to the Humanities," *The Humanities and the Curriculum*, ed. by Louise Berman [Washington D.C.: Association for Supervision and Curriculum Development, National Education Association, 1967], p. 23).

Broadly conceived, the humanities include any or all of the following: literature, philosophy, music, architecture, painting, sculpture, drama, ballet, and quite frequently, religion and history.

identity. Centuries of exposure to varying influences — Asian, Spanish and American — has propagated a hybrid Filipino culture. The byproducts of the confrontation of Eastern and Western ideologies have in many ways been salutary but they have also created certain problems which plague the country to this day, among them, the lack of cultural unity and sense of national identity. As Corpuz has pointed out:

Many young Filipino intellectuals have come to be alienated from their national culture. They have either been led to believe that there is no such thing as Filipino culture, or that what does exist is merely an imperfect or distorted version of alien cultural imports.²

Statesmen, educators, and social scientists have not been remiss in seeking solutions to this problem. Laws have been passed providing for the Filipinization of education; sociologists have conducted studies pertaining to the Filipino personality and values. However, little or no attempt has been made to utilize the one key solution, namely, more effective and meaningful experiences in the humanities — specifically in music and the arts — in the general education program. Music and the visual arts, as the curriculum survey undertaken by the writer reveals, is peripheral in the humanities programs in Philippine colleges and universities.³ Courses in music and art are required in only eight of the sixteen AB programs which were examined. While all the schools provide sufficient contact and experiences with philosophy, literature, and history, many students complete their college work having had no meaningful exposure to music and the visual arts whatsoever.

It is in the humanities that man enters into his cultural heritage, gains an insight into the nature of the human spirit and the meaning of life, and arrives at self-understanding. The works of art are conditioned by the social forces of an age. They constitute

2. Onofre D. Corpuz, *The Philippines* (Englewood Cliffs, New Jersey: Prentice Hall, Incorporated, 1965), p. 76.

3. See Alejandra C. Atabug, "A Rationale and Design for an Interdisciplinary Music and Visual Arts Course in Philippine Liberal Arts Colleges" (unpublished Ph.D. dissertation, University of Michigan, Ann Arbor, Michigan, 1971), Chapter ii, pp. 48–66. The survey included ten AB General curricula, five AB in Social Science, and one Pre-law.

the loftiest expressions of man's ideas, hopes, and ideals. The study of music and art in a college humanities program can thus bring the Filipino student in contact with the influences and significant contributions that have shaped Philippine culture, making possible a better understanding of the Filipino as a people. It can serve as a vehicle for what Francisco Araneta has called a "cultural restoration" of the constituents of our culture, historical, literary and artistic.⁴ It can reveal ways for integrating traditional cultural values with the new demands of social and technological change. Moreover, because of the subjective nature of music and art, they can transcend the present dilemma of cultural identity and they do not involve controversies such as that which has arisen among some Filipino social scientists. For these, and many other reasons, the study of music and the other arts is of special significance to emerging nations like the Philippines, where the matter of national identity is a live issue. Hayden has remarked that:

All countries in the region [Southeast Asia] are concerned to develop a national identity which, through the promotion of a common national language and unity of purpose in social action, involves as part of this process a flowering of literature and other arts and the adaptation of traditional and moral values to economic demands in such a way that they retain their essential spirit and yet interact constructively with the needs and impacts of technological and social change.⁵

The role of Philippine colleges of liberal arts is explicit in this regard. As the institution responsible for providing general education to the future leading citizens of the country, its curriculum should afford the students a genuine understanding of the Filipino cultural heritage and its relationships to other cultures, Eastern and Western. This is not to say that an attempt must be made to manipulate culture, for culture does not take to manipulation or legislation. Education can, however, provide direction to cultural change and be an instrument for cultural restoration and dissemination of cultural values.

4. Francisco Araneta, "The Problem of Cultural Diversity," *Philippine Studies*, XII, No. 2 (1964), p. 238.

5. Howard Hayden, *Higher Education and Development in Southeast Asia*, Director's Report, Vol. I (UNESCO and the International Association of Universities, 1967), pp. 282-89.

Recognizing the role that the university can play as an agency for cultural development, Hayden stresses the "urgent need for universities to devote a proper share of their resources to studying ways in which they might make more of their cultural opportunities."⁶ This "is of crucial importance to Southeast Asian countries where cultural values are in a state of flux, and new art and musical forms are emerging with strong but perhaps not the most happy of Western influences . . ."⁷ More often than not, Western influence manifests itself at its lower levels, in popular song hits, vulgar advertising and obscene movies. It is essential that Philippine universities consider avenues in which they may contribute to the formation of a national identity. They should look into ways in which music and the arts can render insights into the nation's cultural past and present, thus providing a basis for the creation of new forms and patterns for future cultural development.

The mere inclusion of a music and art course in a liberal arts curriculum, however, is no guarantee that the purposes described above are being served. If such a course is to function as a means for cultural restoration or rediscovery, it should not, as in many traditional courses of this type, deal only with Western materials. Adequate exposure to and experiences with indigenous as well as the imported aspects of Philippine music and art should be provided along with the great works of other Eastern and Western cultures. The components and principles of music and art should be learned and apprehended as they apply to Philippine music and art as well as those of other cultures. Moreover, the course should be designed to meet the needs, interests and varying backgrounds and abilities of the students.

Organized information and materials for the teaching of an interdisciplinary music and art course are a rarity in the Philippines. The curriculum survey mentioned earlier in this article showed a wide variety and lack of clarity in the objectives and content of the music and art courses. Only three of the sixteen schools could provide the writer with syllabi for such courses.

6. *Ibid.*, p. 288.

7. *Ibid.*, p. 286.

The remaining schools either had no organized syllabi, or the individual teachers were given complete freedom to plan and organize the courses on their own.

Courses of study or course outlines are, by no means, essential prerequisites to good teaching, but any teaching to be effective must have some form of organization. This is especially true with a course as broad in scope as that which is envisioned by the writer. It is the purpose of this article to present a course design which could be used effectively by teachers wishing to teach a course of this nature and which would be adaptable in a variety of programs and curricula. The design is not conceived with any suggestion of finality. It is intended to serve as a guide which, it is hoped, will point to the goals and methods which hold the best promise for music and art in general education.

COURSE DESCRIPTION

Scope and Purposes

The proposed interdisciplinary Music and Visual Arts course is designed as a required two-semester course (three units per sixteen-week semester) in the area of general education.⁸ Two hours of the weekly meetings are devoted to lecture-demonstrations, analysis of works, and class discussions; one hour is devoted to seminars, special reports, project sessions and/or film viewing.

The course is, in essence, an introduction to and survey of the worlds of art and music. Its main purpose is to equip the student with the conceptual tools necessary for the aesthetic appreciation of the arts and the development of critical facility. Emphasis is on providing meaningful experiences with significant works of art, with the creative process itself, and with discovering relationships and integrative patterns. It is also concerned with acquaint-

8. The course is limited to music and the visual arts since the other humanities areas — literature, philosophy and history — are adequately covered in the curricula of Philippine liberal arts colleges. It is recommended, however, that references to these areas should be made whenever possible or relevant. The visual arts include primarily painting, sculpture and architecture.

ing the student with the vocabulary of art and with establishing a basis for discussing beauty and meaning in art. The course consists of four large units (two for each semester):

Humanities I

Unit 1: The Elements of Music and the Visual Arts

Unit 2: Media of the Visual Arts and Music

Humanities II

Unit 1: Organization and Design in Music and the Visual Arts

Unit 2: Style |

Objectives⁹

Program objectives

The acquisition and development of:

1. A knowledge and understanding of world culture in general and of Philippine culture in particular.
2. A knowledge and understanding of the basic elements of music and the visual arts, and of the creative act itself, in terms of which aesthetic appreciation is possible.
3. An enjoyment of art both as spectator or listener and as participator in creative undertakings as a means of personal enrichment.
4. Standards of judgment and of a vocabulary of the arts as a basis for discussing beauty and meaning in art.
5. An appreciation of the accomplishments of the entire history of music and art and especially of the traditions from which contemporary work in Philippine culture has stemmed.
6. The ability to arrive at some generalizations about the musical and artistic achievements of the past and their relationships to those of the present.
7. An understanding of the value of the arts as expressions of man's quest for truth and beauty.

9. The program objectives state the desired general outcomes. The instructional objectives express the more specific expectations in terms of student behavior and/or performance.

Instructional objectives

Upon completion of the course, the student will manifest the following:

A. Knowledge and understanding

1. Knows the basic elements of music and the visual arts, the terminology used to refer to them, and the symbols that represent them.
2. Knows and understands the attributes, properties and relationships of the materials of music and art.
3. Knows and understands the basic principles of organization and form in music and art.
4. Is aware of the existence of different musical and artistic media and of the unique features of each.
5. Is familiar with important stylistic and aesthetic trends, processes and ideas with respect to time and place.
6. Has developed criteria for judging quality and value in music and art.
7. Has some understanding of the social, political, religious, economic and aesthetic factors which shaped the life and achievements of specific periods in the history of mankind.

B. Skills

1. Recognizes and distinguishes characteristic stylistic features in relation to time, place, medium, genre and/or individual artists and composers.
2. Listens to music and views art works with some discrimination as to how the elements are used to create the desired effect.
3. Recognizes and identifies the means by which unity, variety and contrast are achieved in works of art and music.
4. Recognizes and identifies similarities and/or differences in specific works of art and music drawn from the output of the same or different places, periods; or artists and composers.
5. Is able to describe his intellectual and emotional reactions (orally or in writing) to a piece of music or art.

6. Is able to discern quality and value in music and art.

C. Habits and attitudes

1. Has a catholic taste in music and art that embraces works in a variety of forms, styles and media from both the East and West.
2. Finds pleasure in listening to good music (in concerts and records, on the radio, and on television) and viewing works of art.
3. Appreciates the contribution and value of the arts towards man's search for the good life.

Course Outline

Humanities I

Unit 1: The Elements of Music and the Visual Arts

- | | |
|------------|------------|
| A. Lines | C. Texture |
| B. Rhythm | D. Color |
| (in music) | E. Volume |

Unit 2: The Media of the Visual Arts and Music

- | | |
|-----------------------------|--------------------|
| A. Medium Defined | C. Media of Music |
| B. Media of the Visual Arts | 1. Vocal |
| 1. Painting | 2. Instrumental |
| 2. Sculpture | 3. Solo |
| 3. Architecture | 4. Small Ensembles |
| | 5. Large Ensembles |

Humanities II

Unit 1: Organization and Design in Music and the Visual Arts

- A. General Principles
 1. Unity, Variety, Contrast
 2. Emphasis, Balance, Proportion, Rhythm
(in the visual arts)
- B. Basic Plans of Organization in the Visual Arts
 1. Symmetrical Plan
 2. Vertical Plan
 3. Pyramidal or Triangular Plan
 4. Radial Plan

- C. Units of Form in Music
 - 1. Phrase
 - 2. Period
 - 3. Section
 - 4. Movement
- D. Large Sectional and Part Forms in Music
 - 1. Compound Ternary
 - 2. Rondo
 - 3. Sonata-allegro
- E. Free Forms in Music
 - 1. Toccata, Fantasia, etc.
 - 2. Character Pieces
 - 3. Improvisatory and Aleatoric Pieces
- F. Aggregate Structures
 - 1. Sonata
 - 2. Suite
 - 3. Opera

Unit 2: Style

- A. Style Defined
- B. Oriental and Occidental
- C. Traditional and Modern

Prototypic Learning Episodes

It would be beyond the purview of this article to present a detailed breakdown of each item in the course outline. The following learning episodes, one from Unit 1 in Humanities I, and one from Unit 2 in Humanities II, represent the type of organization, materials, and learning experiences recommended.

Humanities I

Unit 1: The elements of Music and the Visual Arts

- A. *Lines.* Lines are elemental components of music and the visual arts. Lines have direction as well as position and they tend to draw attention along with them.
 - 1. Lines in the visual arts serve to define shapes, solid forms and/or surfaces. They also serve as means for expressing human character, emotions, and feelings.

They express feeling directly through their character as lines, and they represent objects by suggesting them through resemblance. Lines are either straight or curved.

- a. Straight lines may be horizontal, vertical, or diagonal.
 - i. The horizontal line creates an impression of calm, repose, stability, relaxation, and contemplation.
 - ii. The vertical line creates an impression of strength, poise, solemnity, dignity, force, and exaltation.
 - iii. The diagonal line is the line of action and tension, of unrest and confusion, of motion and animation.
 - b. Curved lines may be wide and sweeping, or short and quick. They portray movement (growth, continuity and flow), life, energy, or grace.
 - i. A wide curve is an arc of a large circle; it is a gentle curve suggestive of grace and continuous movement.
 - ii. A quick curve is an arc of a small circle; it is more exuberant and active than a wide curve and can portray frivolity.
 - c. The quality of a line can arouse emotional states — peace and assurance when the lines run smoothly and firmly; nervous apprehension, violent reaction and disorder when broken into jagged bits, dreamy contemplation when doubled and blurred.
2. Line in music consists of a series of tones (or simply sounds in some twentieth century music) arranged in a logical manner.
- a. A musical line may vary in length from a few tones to several measures.
 - i. A short musical idea consisting of two or more tones is called a motive.
 - ii. It is sometimes possible to divide the motive

- into a smaller melodic fragment called a figure.
- iii. A theme is more extended than a motive. It may be a complete musical statement with a distinct character which is easily identifiable.
 - iv. The tones of a musical line are arranged in rhythmic patterns which range from simple to complex.
 - v. The tones of a musical line may have a conjunct (stepwise) or disjunct (skipping) progression, or both, and may have an ascending, descending, or terraced contour.
 - vi. A musical line may have a narrow, medium, or wide range.
 - vii. A vocal line may be syllabic, melismatic, or ornamented. Some instrumental lines, like the vocal line, may also be ornamented.
- b. A musical line (often referred to as melody, theme or subject) is usually based on a scale (a series of tones arranged in an ascending or descending order).
- i. There are many kinds of scales: pentatonic, diatonic, modal, whole-tone, chromatic, and various special scales and melodic formulas (Indian *ragas*, Near Eastern *maqam*).
 - ii. Philippine ethnic and folk musics are particularly rich in variety of scale systems, the scales varying from three to seven or more tones.
 - iii. The number of tones in a scale does not affect its value or the quality of the music based on it. What matters is how the tones of the scale are used.
 - iv. Definite relationships exist between the tones of a scale, as does a hierarchy of tones whereby some tones are more important than others. In some Southeast Asian scales, for instance, certain "pillar tones" which are melodically consonant receive more emphasis. The melodically dissonant notes of the scale resolve into one of

- the pillar tones. In Western tonal music, all the tones of a scale gravitate toward a central tone.
- v. The absence of a tonal center results in atonal music. Twelve-tone or serial music of this century belongs to this system of tonal organization.
 - vi. Some music of the twentieth century (aleatoric and electronic) may be non-melodic in nature.

Suggested materials for study:

VISUAL ARTS

1. Francisco Aguilar, *Landscape* (painting, diagonal)
2. Manuel Rodriguez, *City* (painting, vertical)
3. Juan Luna, *Spolarium* (painting, diagonal)
4. Wang Hui, *Ten Thousand Miles of the Yangtze* (Chinese Ching Dynasty painting, horizontal)
5. The horizontal shape of the *kudyapi* (boat lute) and the *kulintang* frame (knobbed gongs)
6. Napoleon Abueva, *Madonna* (sculpture, vertical and curved)
7. Napoleon Abueva, *The Rice Planters* (sculpture, curvilinear)
8. San Sebastian Church (Gothic architecture, vertical, horizontal and curved)
9. Rembrandt, *Three Trees* (etching, diagonal, horizontal and curved)
10. George Grosz, *The Last Battalion* (pen and ink drawing, diagonal and jagged)
11. Raphael, *Madonna of the Chair* (painting, curvilinear)
12. Edward Munch, *The Scream* (painting, curvilinear)
13. Marcel Duchamp, *Nude Descending Staircase* (painting, diagonal)
14. Arabian tapestry design (curved)
15. Film, *Art: What is it? Why is it?* (30 minutes)

MUSIC

1. Philippine ethnic, folk and art songs
 - a. *Radya Indira Patra*, epic chant from Jose Maceda's *Music*

of the Magindanao in the Philippines, Side 3, Band 1 (medium range, conjunct progression, melismatic and syllabic, ornamented, non-metric rhythm, seven-note scale)

- b. *Atin Cu pung Singsing* (folk song, short motives, major scale); *Leron-leron Sinta* (short motives, major scale, dotted rhythm)
- c. Nicanor Abelardo, *Mutya ng Pasig* (art song, wide range, major scale, smooth contour)
2. Examples of Chinese folk songs (pentatonic scale, narrow to medium range)
3. Indian classical music for *sitar* or *vina* (raga, long line, complex rhythm)
4. Examples of Near Eastern or Gregorian chant (narrow to medium range, non-metric rhythm, modal, conjunct progression, melismatic or syllabic)
5. Excerpts from Johann Sebastian Bach's *B Minor Mass* (major-minor tonality, long line, medium to wide range)
6. Ludwig van Beethoven, *Symphony No. 5 in C Minor*, main theme, First Movement (minor scale, short line)
7. Excerpts from Arnold Schoenberg's *Pierrot Lunaire*, (atonal, disjunct progression)
8. Anton Webern, *Three Songs*, Op. 23 (twelve-tone, disjunct progression)
9. Edgar Varese, *Ionization* (non-melodic, free and complex rhythm)
10. Krzystof Pendericki, *To the Victims of Hiroshima, Threnody* (non-melodic, disjunct progression)

*Suggested activities:*¹⁰

1. An introductory lecture on "The Commonwealth of the Arts" or "A Common Basis for Understanding the Arts."
2. View the film, *Art: What is it? Why is it?*
3. Compare paired examples (visual arts) showing different

10. Unless otherwise indicated, the activities are recommended for the classroom.

types of lines; discuss the expressive implications of the lines.

4. Draw line-abstractions of joy, repose, tension or movement.
5. Listen to the musical examples for student discovery of the characteristics of melody — length, rhythm, range, progression, etc. — and their bearing on the expressive content of the music.
6. Compare paired examples observing similarities and/or differences in melodic style between: (a) Philippine and Chinese folk songs, (b) a Philippine and a Near Eastern chant, (c) a Gregorian chant (*Gloria* or *Kyrie* from a mass) and the same excerpt from Bach's *B Minor Mass*.
7. Sing simple melodies and draw dashes to show their contours. (Out of class)
8. Sing familiar tunes and determine their range, rhythm, progression, etc. (Out of class)
9. Analyze the highly ornamented linear quality of Near Eastern art and music.
10. Discuss, compare, and illustrate the function of lines in music and the visual arts. Relate lines heard in music with lines seen in art. (Possible seminar activity)

Humanities II

Unit 1: Organization and Design in Music and the Visual Arts

A. General Principles.

1. *Organization* in the arts is the "order" or systematic arrangement of parts to form a whole. It implies a plan that is logical and an interesting selection and structuring of the elements which make up the content of the work of art (organic structure).
2. Unity, variety and contrast are three principles of structure which are fundamental in all the arts. An interesting work of art has enough unity (oneness of effect) as to enable one to grasp the whole without confusion and enough variety (diversity) to lend interest to the whole. The ideal is "enough interesting variety within a satisfying unity."

3. *Unity* in music can be achieved through repetition of melodic, rhythmic and harmonic patterns; repetition of key areas, textures, sections of movements, etc. Imitation, sequence, and ostinato are compositional devices which involve repetitions of melodic, rhythmic and/or harmonic patterns.
 - a. Imitation is the restatement of a theme or motive in close succession (at different pitches) in the different parts of a contrapuntal texture. This device is used in such forms as canon (canonic imitation), fugue (fugal imitation), the motet and other contrapuntal forms of Western music. Canonic and fugal imitations are also common in the development sections of pieces in sonata-allegro form (symphonies, sonatas, concertos, quartets, etc.).
 - b. The principle of imitation is also employed in the heterophony of some non-Western musical cultures (Southeast Asia, Africa, the Near East). In heterophony different parts perform the same tune at the same time or in close juxtaposition, with each part presenting melodic and rhythmic variations.
 - c. A sequence is the repetition, in a single part, of a motive at a different pitch level (higher or lower). The number of repetitions may vary from one to two, three, or more.
 - d. An ostinato is a melodic and/or rhythmic motive that is repeated constantly in the same part (at the same pitch, if melodic) throughout a composition or section of a composition. Applications of the ostinato principle are found in various forms of Western and non-Western music: in the passacaglia of the Baroque period, jazz and rock music, and the art and folk music of some African, Near-Eastern Southeast Asian countries.
4. Unity in music also results from the recurrences of tonalities and the use of closely related keys — parallel keys (major and minor keys with the same tonic),

- relative keys (major and minor keys with the same key signature) and related keys signatures differ by not more than one sharp or flat from that of the main key.
5. Unity in the visual arts is synonymous with harmony — the harmonious agreement of parts into a unified whole. In the visual arts one may look for harmony of color (hue, value and intensity), of line and shape, or of size and texture. One can also speak of harmony of thought or idea, of impression, sentiment or mood, of character, and of action or movement.
 6. As in music, unity may be attained in the visual arts through repetition; putting together like things with like things. They may be like lines, colors, shapes or textures.
 7. The principle of *variety* in music and the visual arts means modification (transformation) of a given idea.
 - a. In Music various means may be employed to vary a musical idea: melodic variety (the tones of a theme are altered), rhythmic variety (note values, accent and/or meter are changed), harmonic variety (use of different chords), tonal variety (change of key or mode), change of timbre (orchestration), change of register, articulation or tempo.
 - b. The principle of variety is operative to some extent in all types of music, but is the principle feature employed in certain types of music: in theme and variations, in jazz and rock music, in much of the music of Southeast Asia, the Near East and India, Jazz, like the classical music of India and Arabia and the Muslim music of the Philippines, relies primarily on improvisation, which in essence is an application of the principle of variation.
 8. In the visual arts variety is achieved by combining things that are partially alike or repeating lines, shapes, colors and textures with slight variations.
 9. *Contrast* in music and the visual arts means the juxtaposition of differing materials or elements.

- a. Contrast in music may be obtained by using themes which are contrasting in character and mood, by key changes (from a given tonic to its dominant or subdominant, or from a major to a minor key, or vice versa).
 - b. Contrast may also be obtained through changes in tempo. The principal sections or movements of a large composition (symphony, sonata, etc.) usually have a sequence of fast, slow, moderate, fast tempi.
 - c. Contrast can further be effected through changes in texture (thick contrasted with thin, homophony contrasted with polyphony), meters (duple contrasted with triple), and dynamics (loud sections contrasted with soft sections).
 - d. Contrast in the visual arts is achieved by juxtaposing unlike elements — lines, colors, shapes and textures. Thus, one may speak of contrast of long and short lines, of straight and curved lines, of complementary colors, of light and dark hues, etc.
10. Related to the principle of unity are the principles of emphasis, balance, and proportion.
- a. *Emphasis* in the visual arts is the principle by which the eye is attracted first to the most important thing in a composition and from that point to any other subordinate or supporting detail.
 - b. Emphasis may be obtained in the visual arts by the placing or grouping of objects to attract attention to themselves — by repetition and contrast of colors, lines, shapes, sizes, or textures, and by providing sufficient plain background space around objects.
 - c. Emphasis in music is effected also through repetition and/or contrast of texture and timbre, buildup in tempo and dynamics.
11. *Balance* is the effect of repose or stability created by harmonious proportion as in the design or arrangement of parts in a whole.
- a. In the visual arts balance involves the arrangement

of lines, colors, shapes and sizes around a center such that there are equal attractions on either sides of that center.

- b. The two basic types of balance are the formal (symmetrical) and informal (asymmetrical or occult). In formal balance the objects on either side of the center are identical or equal in their power of attraction. Formal balance creates a formal and stately effect.

In informal balance objects do not attract the same amount of attraction and must, therefore, be placed at different distances from the center. That which has the stronger pull is placed closer to the center. Informal balance is more subtle and exciting than formal balance and is open to a wider range of expressive possibilities.

- c. Balance in music has to do with the weight and importance of melodic ideas — phrases and sections within an individual piece or movement, movements within a large composition.
 - d. It also involves balance of parts (voices or instruments) in homophonic or polyphonic textures — the intensity of the melody-carrying instrument or voice in relation to the subordinate parts (harmony or counterpoint).
12. *Proportion* has to do with relationships — relationships of height, width, depth and surrounding space in the visual arts. It is a relative matter. Any one dimension by itself is neither right nor wrong. When two or more things are put together, however, proportions, good or bad, are established.
- a. Interesting effects may be obtained in a composition by avoiding static or obvious relations in height and width of elements or in the spaces between them. Dividing a space for instance, into a ratio of 2:3 or 3:5 is more interesting than a ratio of 1:2 or 1:3.
 - b. Correct use of lines can alter proportions or correct

proportional defects. Vertical lines or movement create an illusion of height and horizontal lines of width.

13. *Rhythm* in the visual arts is the design tool the artist uses to create movement (related movement) in his work; it is the path the eye takes as one looks at a composition. There are three principal methods of obtaining rhythm in the visual arts — repetition, progression and continuity.
 - a. Rhythm may be created by repetition of lines, colors, shapes, spaces and/or lights and shades.
 - b. Rhythm may also be obtained through progression or gradations of hue, value, intensity, size or shape. Perspective in painting (the illusion of movement into deep space) is created by these very same progressions.
 - c. A third way to achieve rhythm is by the use of continuous lines from one form into another or by the flowing arrangement of lights and darks and colors allowing the eyes to move with ease over the whole picture.
 - d. Frequently artists use all three kinds of rhythmic movement in one composition.

Suggested materials for study:

MUSIC

1. Kulintang piece in *Danden* style from Maceda's *Music of the Magindanao*, Side 1, Band 12 (unity and variety through repetition and variation of melodic and rhythmic patterns).
2. Any Arabian **dance** suite (unity and variety through repetition and variation of melodic and rhythmic patterns)
3. Examples of jazz and rock music (unity through the use of melodic and rhythmic *ostinati*, variety through the use of improvisation and variation techniques)
4. Alfredo S. Buenaventura, *Philippine Panorama Symphonic Suite* (unity, variety, contrast and balance of movements)

in terms of tempo, meter, key tonalities, or orchestration and dynamics, balance of parts in the orchestration)

5. J.S. Back, *Brandenburg Concerto No. 2* (sequences, contrast of movements in relation of tempo, meter, keys, sonority)
6. Franz Schubert, *Quintet in A Major, Op. 114, "Trout," Fourth Movement* (unity and variety, emphasis, contrast of texture and timbre)
7. G.F. Handel, "*Hallelujah*," from *Messiah* (contrast of texture and dynamics)
8. Pendericki, *To the Victims of Hiroshima, Threnody* (contrast in texture, timbre and dynamics)
9. Possible lecture, "The Form-Potential of a Medium."

VISUAL ARTS

1. Fernando Amorsolo, *Sunset* (painting, harmony of hue and of light and shade)
2. Anita Magsaysay Ho, *The Sheaves* (painting, repetition of lines and shapes, analogous color harmony)
3. Fernando Zobel, *Homage* (painting, unity through varied repetition of lines and colors, contrast of shapes and lines)
4. Ch'iu Ying, *Emperor Kuang Wu of the Western Han Dynasty, Fording a River* (painting of the Chinese Ming Dynasty, harmony of hues, lines and mass; contrast and emphasis)
5. Pablo Picasso, *Les Damoiselles d'Avignon* (painting, repetition of lines and shapes, occult balance)
6. Michelangelo, *David* (sculpture, harmony of character, idea and action)
7. Jacques Louis David, *Death of Marat* (painting, harmony of idea and sentiment)
8. Frank Lloyd Wright, *Falling Water* (architecture — Kaufman House, harmony of line, mass and space)
9. Want Hui, *Ten Thousand Miles of the Yangtze* (Chinese Ching Dynasty painting, aerial perspective, gradation of sizes and shapes)
10. Vicente Manasala, *Sabung "Cockfight"* (painting, rhythm of light and shade and of lines, balance)

11. Hernando Ocampo, *Decorative Motif* (painting, repetition of lines, shapes and colors)
12. Tun Yuan, *Mountain With Winding Waters, Boats and Figures* (color and ink on silk, Five Dynasties Period, rhythm of light and shade, aerial perspective, gradation of shapes)
13. Pieter Mondrian, *Broadway Boogie-Woogie* (painting, unity through repetition of lines and color, color contrast)
14. Napoleon Abueva, *Carolers* (wood sculpture, repetition of lines and shapes)
15. San Sebastian Church (architecture, repetition of lines, shapes and spaces, formal balance, proportion)
16. Raphael, *School of Athens* (painting, linear perspective, formal balance)

Suggested activities:

1. Listen to any of the first three musical examples listed above concentrating on the elements that unify the piece. How many melodic and rhythmic patterns predominate? Are the repeats literal or varied? How is organic unity achieved?
2. Analyze a single movement of the Buenaventura suite and discuss the ways in which unity and variety are achieved. Compare this movement with the other movements of the selection and determine how unity and variety are achieved in the work in its entirety.
3. Listen and analyze each of the variations of the *Trout Quintet*.
4. Discuss the ways in which contrast of texture and timbre are effected in the Pendericki *Threnody*.
5. Experiment with a simple eight- or sixteen-bar melody. Write three to four melodic and rhythmic variations of the piece. (Out of class)
6. Compare and analyze paired examples of painting to determine how unity and variety are achieved. What repetitions are found? Trace the variants, if any, of a single element.

How are rhythm and harmony achieved in terms of color, lines, mass, shapes, etc.?

7. Study the San Sebastian Facade (from a slide, or better still, the actual structure) to determine the elements of unity and variety. What patterns are repeated, emphasized, varied? How are balance and proportion achieved? (Individual reports)
8. Analyze Michaelangelo's *David* and discuss how harmony and proportion are achieved in relation to the expressive intent of the work.
9. Compare Tung Yuan's *Mountain With Winding Waters* and Raphael's *School of Athens* in terms of rhythm, perspective and balance.
10. Compare and discuss how rhythm is created in paired examples of painting, sculpture and architecture.
11. Discuss how parts of a particular composition relate and contribute to the whole.
12. Draw some generalizations in relation to parallels and/or differences in the application of the principles of organization discussed above to music and the visual arts. (Seminar topic or individual papers)

The conceptual approach to teaching and learning underlies the organization, content, and methodology of the course. Each unit is divided into sub-topics which are in turn broken down into a hierarchy of conceptual statements as illustrated in the learning episode above. The listing of suggested materials for study includes works of art (prints, slides, or originals when available), music (records, tapes, scores if available, and live demonstrations when feasible), and a few films which illustrate the concepts to be presented. Ways of bringing the student in contact with particular referents and of clarifying and developing concepts are given in the listing of suggested activities. Some of the activities involve the development of critical skills and the ability to verbalize reactions and judgments.

The designated order of the sub-topics in the outline as well as the statement of concepts and listing of materials and activities in the given learning episodes is not absolute. Changes in the

order of the sub-topics and substitutions of materials and activities may be made to suit the teachers' preference and the students' needs and interests. Care should be taken, however, to maintain a logical sequence of main and supporting concepts and to use materials and activities which relate to and clarify particular concepts. Furthermore, the statements of concepts are not facts to be memorized. They are simply guides to the types of experiences which could eventuate in learning. The works of art and music are the beginning and end of study. After the supporting concepts have been presented and discussed, attempts should be made to relate them to each other and to the larger concepts, and to arrive at generalizations.

Moreover, classroom experiences should be supplemented with out-of-class experiences which provide opportunities for further application of newly acquired concepts. Students should be encouraged or required to attend concerts and art shows, listen to certain radio or television programs, read materials which review ideas presented in class, or write papers and solve problems related to concepts presented in class. Those who have musical performing abilities should be encouraged to join performing groups (choral ensembles, bands, orchestral ensembles).

The evaluation of student performance in the course should be based primarily on practical applications of acquired concepts and skills. Objective examinations may be designed to test student recognition of the elements, principles, forms and styles employed in given examples of music and art. Exercises in comparative analysis should culminate in the writing of individual critical evaluations by students of given pairs of contrasting or similar works. Some of the activities mentioned in the preceding paragraph may also serve as means for evaluating student achievement. Written reviews of concerts, art shows, and radio or television programs can measure the students' understanding of concepts and their ability to express their impressions. Problem-solving assignments test the ability to discern relationships and to draw generalizations.

In the Philippines, as anywhere else, teachers versed in both art and music are rare. It is difficult to find one person who

possesses all the scholar-teacher qualities desired in an ideal humanities teacher. Furthermore, very few, if any, music teachers have any knowledge or familiarity with Asian music. Having been products of schools whose programs were almost or totally Western-oriented, they had little or no exposure to Asian art or culture. Under such circumstances, it is recommended that the team-teaching approach be adopted and that lectures and demonstrations by specialists be arranged whenever feasible.