

₹ 200

ISSN - 2249-555X

Volume : 1

Issue : 9

June 2012



Journal for All Subjects

www.ijar.in

Listed in International ISSN Directory, Paris.



ISSN - 2249-555X

Indian Journal of Applied Research

Journal for All Subjects

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Harmonious Relationship between Art and Music Critical vision (comparison)

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ABSTRACT

A field study on comparative performance of drip irrigation system and check basin irrigation system was conducted in cauliflower in sandy loam soil at ARS, Durgapura, Jaipur. Three treatments of drip irrigation - lateral with dripper spaced at 50 cm, 40 cm and 30 cm were taken to vary the quantity of water through drip irrigation system. The result was compared with the recommended check basin irrigation system i.e. five days irrigation frequency with 6.75 depth of irrigation. Three year data revealed that irrigating the cauliflower crop by drip irrigation system with dripper spaced at 30 cm, three hours operation of drip irrigation system and three day irrigation frequency saves 55.18 per cent water, 46.66 per cent fertilizer and 33.04 per cent labors besides enhancing the yield (24.66 %) and quality of produce. The drip irrigation system resulted higher water use efficiency (4.32q / ha-cm) than the conventional method of irrigation. The drip irrigation system was also found more cost effective (B: C ratio = 3.12) than the conventional method of irrigation ((B: C ratio =2.20).

Keywords : Drip irrigation, check basin irrigation, water use efficiency, fertigation

The Painting still represents a visual version open to interpretation. Its artistic elements represent an integral objective unity in terms of shape, colors, ideas, style and formation. This unity is interrelated structurally and correctly to produce an integrated complete artistic work. For instance, color rhythm in a painting gives direct visual and psychological effect. Rhythm, here, means the dominance of the idea of the color, its distribution in corresponded, balance way over the whole internal area of the painting. There may be an intellectual or physical effect of this color with the other ones in terms of the value and wavelength. In other words, if the dominant color, for example, is one of the warm colors, the equation of the other colors comparing to it is close with the same property of the warm color group too. Therefore, the visual act within them reflects an effective harmonious relationship. Finally, we can judge on the nature of the color in the artwork that it is harmonious and balanced, apart from whether the construction has integrated and interdependent elements too.

In music, the matter may turn to another profile. Here, the visual version turns to an audio one but it maintains the same psychological effect. In both cases, the physical phenomenon between the painting and the sonata() may give the same effective impact on gestation and the sense of harmony since the language of colors is a particular wavelength power performing a visual effect on the virtuosos. In the sonata, all musical compositions (Note) turn together to overlapping and congruent units within the musical balance to give, in the end, a compatible sound line that has a close frequency in the value of (Hertz). Here, it has also a sympathetic effect within the physical act of the voice.

Regarding composition, the issue takes another profile linked to the Notes within the interrelated musical sentences in the (Bar) to make up, in the end, the main theme of the musical clip of the sonata on the main scale (Melody clef) while the other scale (Bass) adjusts the first scale through the musical response as a basic background like the case of the painting when the main form is distinguished and the background is correlated with the form in terms of colors, depth of the theme.

The question, here: Is it possible to read the visual painting in the way of music?

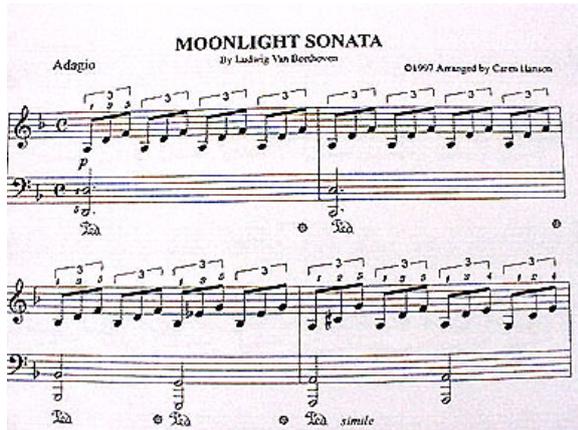
The answer must not accept rejection or accept that it is dif-

icult to be achieved. Yet, this process can be simply done. Some artworks in painting enjoy strong themes and consistency of the ideal color whereas others tend to contrast in terms of colors and style. This is self-evident and necessary in modern arts. Consequently, we can turn the harmonious painting into a song of the same property whilst the time element can remain objective for both works. This can be more effective depending on the rhythm but it is possible to measure the time in the painting through the idea. The scene can be derived from static nature which is convenient with the tempo such as (Adagio)(). If the painting belongs to the modern art (pop art), it is possible for us to find high contrast with the power of the painted event in it such as a mobile moving scene. There is no prejudice that the painting is commensurate with a piece of music having fast and modern rhythm (Allegro)() and multiple shifts that is correlated / correlates between the physical and the aesthetical act. Between the two processes: The power of the visual color is equivalent to the power of the sound in music. The stability and the harmony of the colors are equal to the concentration of the rhythm and the slow speed with accordance of musical bar of the other.

Here, the general idea begins with the physical act between the color power and the sound value in music. If the colors are characterized with harmony, this means that it has performed a provisional positive act for the human through the acceptance. The process, here, is aesthetical and it is the ultimate outcome. The same thing happens if it is repeated in music.



Vincent Van Cough Painting



Beethoven's Sonata (Moonlight) OP.27 L.v.



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